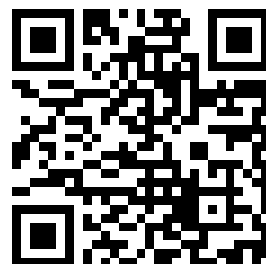


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**EARLY FLORENTINE WOODCUTS.**

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Three Hundred copies, of which  
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# EARLY FLORENTINE WOODCUTS.

WITH AN ANNOTATED LIST OF  
FLORENTINE ILLUSTRATED  
BOOKS.

By PAUL KRISTELLER.



LONDON :  
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## PREFACE.

**T**HE list of Florentine illustrated books printed between 1490 and the middle of the sixteenth century, which forms a principal part of this work, contains indications of all the Florentine books with woodcuts which I have been able to examine personally in the libraries the names of which are given at the beginning of it. The list is necessarily incomplete and defective, not only because I could not visit all the libraries which contain Florentine books with woodcuts, and because it would be difficult, indeed, to avoid errors in the course of studying such a large number of books in different places, but also because I have found researches of this kind almost impossible in many libraries. The Bibliothèque Nationale in Paris, and most of the other French libraries, do not put catalogues of their books at the disposal of the public. Yet a collection of books without the help of a catalogue is useless to the student and seems to me hardly to merit the name of a library. But I must complain also, as I think it a duty, that in that library in which I expected to find the largest part of my materials, and which, as "National" and as "Florentine," was more especially bound to facilitate my researches on Florentine art, I experienced—in despite of a special recommendation from His Excellency the Italian Minister of Public Instruction and of my repeated personal representations—all the difficulties which bureaucracy is able to throw in the way of a student's work. I am

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far from intending to put this forward as an excuse for all the many errors which my monograph may contain, but of course many of them I could easily have avoided if a more liberal admission to the use of this library had allowed me to compare different books and editions with each other—a comparison which was made impossible by the refusal to allow me to use more than three books at the same time. I think the object of a public library must be something different from this niggardly treatment of those who use it, and for the sake of other students I bring this charge against the administration of the National Library at Florence.

On the other hand, I am very glad to have here the opportunity of thanking the many librarians who have had the kindness to aid my studies in different ways, and especially I am pleased to thank the private possessors of libraries for their liberal permission to study their treasures and to take photographs of engravings.

For several reasons, fully set forth in the Introduction, it was not possible to arrange the list of books in an historical or chronological series, and in default of this I have followed the alphabetical order of the names of the authors, or, where the author is not known, of the principal person or subject named in the title in their Italian form. Some novels—*storie*, *canzoni*, etc.—which have no distinctive title, are arranged under the words “*novella*, *storia*,” etc. The *rappresentazioni* are described always under the name of the saint, even when we know the author of the play, since his name is generally given only in a few editions. In the middle of the sixteenth century the Giunta published several volumes of these *rappresentazioni*, with title-pages, indexes of the plays contained in the volume, and a special lettering or signature (A a, B b, etc.) affixed to each play. The object of these volumes was to bring together editions of the plays represented in preceding years, but it is quite clear that these editions were for the most part the work of other printers and publishers, and had been issued separately at various dates, without any view to their being

collected in a volume. This is shown by the fact that in many copies of these plays the signatures are wanting, and therefore must have been added only when they were afterwards collected in volumes. Generally we find the editions of the *rappresentazioni* disunited, and it is only from the signatures, always indicated in our list, that we can guess that they have made part of a volume. Two of these volumes with titles are preserved in the Museo Poldi-Pezzoli in Milan. They were put on sale by the Giunta, and have titles of the years 1555 and 1560.<sup>1</sup> But from the many different signatures we can conclude that there must have existed many other such collections.

The principal object of my book being the study of the engravings, I have been obliged to limit my attention to books which I could examine myself. I preferred, as a rule, to avoid all quotations from the bibliographies, whose indications as to these extremely rare Florentine books are very inexact and of little use for the student of the illustrations. Of the books with woodcuts issued up to about 1520 I have cited all which I have been able to find; of the later ones, only those which contain cuts of the early style, or which are reprints of earlier books. The original engravings in books from the second quarter of the sixteenth century show a style which is not in any

<sup>1</sup> The title of the first volume runs (fol. 1<sup>a</sup>):

IL | PRIMO LIBRO | DI RAPPRESENTATIONI | ET FESTE | di diuersi  
santi e sante . . . IN FIRENZE | M.D.L.V.

2<sup>a</sup>: Lo stampatore ai lettori. . . . 3<sup>a</sup>: Tavola della Opera.

Signatures A—Z, A A—P P. *End.* In Firenze nella Stamperia dei Giunti. MD.LV.

*Second volume*: 1<sup>a</sup>: IL SECONDO | LIBRO DI FESTE ET | RAPPRESENTATIONI | Di diuersi Santi e Sante . . . IN FIRENZE | MDLX.

Signatures A a—Z z, A A A—K K K.

In the first volume of the *rappresentazioni* of the Poldi-Pezzoli Museum there is to be found the title-page of a third volume:

IL TERZO LIBRO | DI FESTE, | RAPPRESENTATIONI, | Et Comedie  
Spiritali | di diuersi Santi, e Sante. . . . In Firenze 1578.

In another *miscellanea* volume of the same collection there is united a title-page of a volume of 1560 and another of a volume of 1591.

special manner Florentine, but is common to the whole of Italy.

For bibliographical description, as a rule, there have been given only such indications as are necessary to identify a print or edition with one of those described in the list. Thus a detailed description is given only of books without date and place or printer's name, or not exactly cited in Hain's "Repertorium." For books with date and name of printer, or for those fully described by bibliographers, a summary note has been judged sufficient.

In the case of the early editions I have given notes of all the engravings. Whenever it could be ascertained, cuts are described under the title of the book for which they were originally made ; if not, under that in which they occur for the first time. In later books a note is given as to from which earlier one they are borrowed. Of cuts in later editions detailed indications are given only when they are not to be found in earlier books or editions ; when the cuts are important it is indicated from which books they are taken, but of poor or rude cuts there is only a summary note.

If not indicated otherwise all the books are known to be printed in Florence, because either this city itself, or a Florentine printer, is named in the colophon, or represented by a printer's mark. When there is no information in the books, as in those published *sine loco et anno* (s.l.e.a.), they are ascribed to Florence on account of the style of the engravings.

If not otherwise stated all the books are in 4°.

I desire to acknowledge, on behalf both of myself and the publishers, the special kindness of Dr. Hermann Varnhagen in having lent more than twenty "zincos" made for his important publication, "Über eine Sammlung alter italienischer Drucke der Erlanger Universitätsbibliothek" (Erlangen, 1892). About a dozen others have been obtained from other sources, and the rest, over a hundred and fifty in number, are from my own photographs, or from negatives specially taken



from books in the British Museum. Part of my Introduction, with some of these illustrations, was first printed in "Bibliographica," vol. ii. ; but the whole of the list of books, and the great majority of the illustrations, appear here for the first time.

Of books, besides Dr. Varnhagen's, which have been of special use for my study, I may cite :

DR. FRIEDRICH LIPPMANN, "History of Italian Wood-Engraving." London : Quaritch, 1888.

DELABORDE, "Histoire de la gravure en Italie avant Marcantoine."

A. W. POLLARD, "Early Illustrated Books." ("Books about Books.") London, 1893.

A. W. POLLARD, "Italian Book-Illustration" ("Portfolio" Monographs, December, 1894).

ALESSANDRO D'ANCONA, "Rappresentazioni dei secoli XIV., XV. e XVI." Firenze, 1872.

MILCHSACK E D'ANCONA, "Due Farse del sec. XVI." Bologna, 1882.

COLOMB DE BATINES, "Bibliografia delle antiche rappresentazioni italiane sacre e profane stampate nei secoli XV. e XVI." Firenze, 1852.

PASSANO, Gio. Batt., "I novellieri italiani in verso." Bologna, 1868.

PASSANO, Gio. Batt., "I novellieri italiani in prosa." 2nd ed. Torino, 1878.

GRUYER, Gust., "Les illustrations des écrits de J. Savonarole." Paris, 1879.

Also the Catalogues of the Fisher, Huth, and Spencer libraries, and of the Collections Libri (1859), Destailleur, and Maglione.

References to my own "Italienische Buchdruckerzeichen bis 1525" (Strassburg, Heitz, 1893) are marked "It. Pr. M."

Note to page xl of the Introduction : In the Museo Correr in Venice there is an edition of 1520 of the "Libro d'Abacco" with the same cuts as in the later editions.

PAUL KRISTELLER.



## EARLY FLORENTINE WOODCUTS.

### I.



It is only from the time at which woodcuts in Italy begin to be used as illustrations in printed books, that we are able to follow the development in that country of the art of wood-engraving, so interesting not only for its own sake, but for the insight which it gives us into the minds and the hearts of the people who loved it. The earlier monuments of Italian xylography are too few, too dispersed and too little known, to enable us, limited as we are in our study solely to the evidence of style, to arrange them in a continuous chronological series, or to assign any certain date, or precise local origin either to the single cuts or to the groups into which some of them fall. Solely because they show great rudeness in their technical execution, single-leaf woodcuts have been assigned by most writers to far too early dates. From the few examples which have been proved really to belong to the first period of Italian xylography, we can confidently assert that rudeness cannot be considered as proving the great age of an engraving, but that on the contrary it sometimes shows only the degeneration of technique. The oldest examples of a technical style are often also artistically the most important, since a new style of working attracts to itself men of real artistic individuality, afterwards degenerating when it falls into the hands of mere craftsmen. This is especially true in the case of Italy. Thus both in Venice and in Florence the earliest book-

illustrations are the most important; thus, again, the early art of copper-engraving degenerates in the hands of the pupils of Mantegna and Pollaiuolo, and in the same way the art of etching after the first essays of Parmigianino and Guido Reni.

We have to bear in mind also, that an art or technique has not always a single continuous development, but often branches off into different styles, each of which has its rise and its decline, and is perhaps still slowly waning, when another new manner has already shown itself on the horizon.

When first adopted for the illustration of printed books in the last decades of the fifteenth century, the art of wood-engraving, on the one hand by the freshness and originality of its artistic feeling and by the simplicity of its methods, on the other by the great technical skill with which it was used, manifests itself as the revival of an ancient technique. We know also as a fact, from documents, that xylography had been exercised throughout Italy at least since the beginning of the fifteenth century. A very important document of the year 1441 tells us that the Venetian Senate, on the demand of the woodcutters of the city, forbade the importation from abroad of printed playing-cards and images of saints, in order to protect the trade of the wood-engravers, which was already old enough to be experiencing a depression.<sup>1</sup> We may thus be sure that as early as the beginning of the fifteenth century xylography must have been a common craft at Venice, and we can guess that this was the case also in other parts of Italy from a declaration made in the year 1430 before the tax-office at Florence, by an artist who states that he is the proprietor of many wood-blocks for the printing of playing-cards and images of saints, useful to him in his profession.<sup>2</sup>

<sup>1</sup> Bottari, "Lettere pittoriche," v., pp. 321 and 484; Passavant, "Peintre-Graveur," i., p. 11.

<sup>2</sup> Archivio di Stato di Firenze, Dichiarazione agli ufficiali del catasto. Gonfalone Nicchio (fol. 315<sup>v</sup>) anno 1430, Sustanza di Antonio di

Unhappily, of all the many productions of the art of wood-engraving of which these documents give evidence, there have been preserved but a very small number of single-leaf woodcuts, and even these few can only be conjecturally assigned to any date or country.

In the R. Archivio di Stato in Rome there are some fragments of playing-cards, found in a cover of a register of 1465, which must be supposed contemporary with the documents the binding contains. In the year 1465, therefore, these fragments, the waste from some woodcutter's shop, were used for the fabrication of the cover, and the cuts must be naturally earlier than this date.<sup>1</sup> Though in the most fragmentary condition, these cuts can still be recognized as belonging technically to a group of cuts found in books of the Biblioteca Classense in Ravenna,<sup>2</sup> and now exhibited there. A number of these Ravenna cuts, though very different in the care with which they have been executed, show in drawing and engraving the same style as the cuts at Rome. Two very rude cuts, both representing the martyrdom of the Beato Simone of Trient (1475), preserved in the Biblioteca Angelica at Rome, have a similar character. In every respect the most important cut of this style is the fine engraving of the Crucifixion, found two years ago in the Palazzo Municipale at

Giovanni di ser Francesco. "Truovomj tante forme da naibj e da santi di lengname chonche ī formo Inaibj e fo larte mia ealtre al mestiero di far naibj che vagliono ff (fiorini) 20." Milanesi ("L'Art," 1884, i., p. 72) has quoted the form of the document not quite exactly, for this reason I repeat it here.

<sup>1</sup> See "Jahrbuch der Kgl. Preuss. Kunstsammlungen," 1892, Heft IV. (with reproductions). It is possible that Dr. Goldschmidt of the Berlin University may be right in his supposition, which he kindly communicated to me, that the inscription on the ace of the "bastoni" is copied, rudely and so unintelligently that the words are reversed in the impression, from the inscription of a German card, "Sant Beaten lat us ok aten" ("S. Beata let us also get a trump," in Low German dialect). In this case the Italian woodcutter must have greatly changed the style of the originals.

<sup>2</sup> See Max Lehrs, "Archivio storico dell' Arte," 1888 (i.), p. 444; Hirth und Muther, "Meisterholzschnitte aus vier Jahrhunderten," München, 1893, Taf. 35 and 36.

Prato.<sup>1</sup> The artistic resemblance of this woodcut to the pictures of the Tuscan School cannot be overlooked, but different observations lead us to suppose that these cuts nevertheless were originated, not by Florentine, but by Venetian artists. Whilst we can trace no relation between these cuts and any Florentine engravings, not only do we find in a book printed at Venice in 1487, the "Meditazioni" of S. Bonaventura,<sup>2</sup> a series of cuts, in all probability of earlier date than the book, which may be assigned to the same artist who executed the large Crucifixion now at Prato, but we can also trace very easily the further development of the manner of engraving in books printed at Venice<sup>3</sup> during the ten or twelve years from 1480 onwards. Again, the artistic style of these cuts stands in distinct relation to contemporary Venetian art, while such Florentine elements as can be found in them may be explained by the influence which the Florentine artists, such as Filippo Lippi, Paolo Uccello, and Donatello, who were working in Venetian territory about 1450, exercised on the artists of Venice. All these reasons may confirm our belief that these single-leaf woodcuts are to be attributed to a Venetian rather than a Tuscan origin.

While it is thus possible to form some idea of the development of the early Venetian wood-engraving, for the study of this art in Florence, the subject of the present book, we are entirely limited to the cuts used for book-illustration. No earlier cuts have yet come to our notice, and if any are hereafter to be found we must look for them not among the cuts in the style of the Crucifixion

<sup>1</sup> See "Le Gallerie Nazionali Italiane. Per Cura del Ministero di P. Istruzione," vol. ii., Roma, 1896, p. 184 and tav. xviii.

<sup>2</sup> See "Archivio storico dell'Arte," 1892 (v.), p. 104 (with reprod.). Other copies of this important book, not known to me when I wrote that paper, are in the libraries of Modena and Ferrara.

<sup>3</sup> See the woodcuts in Cherubino da Spoleto's "Spiritualis vitae compendiosa regula" (s.a. Venezia); Rivoli, "Livres à figures vénitiens," p. 73 (reproduced in "Arch. Stor. dell'Arte," 1892 (v.), p. 101), in the "Fior di Virtù," printed at Brescia by B. Farfengo in 1491, a copy of which is in the possession of Mr. Fairfax Murray and in the Brescia "Æsop" of 1487 (Brit. Mus.).

at Prato and the other similar works mentioned above, but among those, if such should come to light, which in style and technique resemble three woodcuts, one of which is found in use in a Florentine book of the year 1490.

These cuts have to be considered as the earliest Florentine book-illustrations, not only because already in the year 1490, the earliest date at which we have Florentine books with cuts, one of them is printed in a very damaged state, which proves that the block must have been for some time in use, but also because alike in their technical execution, their size, and the pattern of the ornamental border, they differ entirely from all other Florentine book-illustrations. And for this reason they are mentioned in this place.

One of these interesting cuts <sup>1</sup> has been noticed already by Dr. Lippmann <sup>2</sup> and by Mr. Pollard <sup>3</sup> (see cut 2), but there are two others of the same style. One of them represents Christ in the sarcophagus with two angels, and appears in Savonarola's "*Trattato dell' umilità*" (1492, Miscomini, see cut 3), the other shows St. Francis receiving the stigmata, and is used only in 1509 in Bonaventura's "*Legenda aurea maior beati Francisci*" (Filippo Giunta, see cut 4). The style of the drawing is distinctly Florentine, as we may see in the picture of the Crucifixion, not only in the character of the city in the background, but in the manner of composition and in the style of the draperies, which are quite typical of the Florentine art of the first half of the fifteenth century. The execution of the cuts is too skilful for us to regard them as the occasional work

<sup>1</sup> This represents Christ on the cross with Mary and St. John. It is found in Cavalca's "*Specchio di Croce*" (March 27, 1490, Francesco di Dino); in Savonarola's "*Trattato dell' Amore di Gesù*" (1492, Miscomini); and in Savonarola's "*Trattato del Sacramento della messa*" (s.a.).

<sup>2</sup> Dr. Friedrich Lippmann, "*History of Italian Wood Engraving*," London, Quaritch, 1888, p. 24.

<sup>3</sup> Alfred W. Pollard, "*Italian Book-Illustrations*" ("*Portfolio*," Monographs on artistic subjects), No. 12, December, 1894, p. 55.

of an unpractised wood-cutter. In all probability they represent the remnants of an earlier style of Florentine engraving, used formerly for other purposes, and adopted at this time in some of the earliest Florentine illustrated books.

The very few single-leaf cuts which may be attributed with certainty to the Florentine school are of no very early date. One of them, preserved in the Berlin Print Room, is a fine representation of St. John the Evangelist standing under an archway in the midst of the seven symbolical candlesticks, with his eagle on a book, holding a chalice with the dragon. It is a very interesting clean cut with few hatchings, full of sentiment and character, and corresponding perfectly with the forms of Florentine art. While in this cut there is no resemblance in technique to Florentine woodcuts, either early or late, another large single-leaf cut, representing the Last Judgment (formerly in the possession of the late Cav. Gio. Batt. Venturi in Reggio d'Emilia) is certainly to be recognized as a rather rude and angular copy of a Florentine cut of the end of the fifteenth century, of which there has not been preserved any impression, but which must have been executed by one of the woodcutters of that group of the earliest Florentine book-illustrations which we shall soon characterize as the *early grave style*.

I should not venture to date with anything like the same certainty the two interesting cuts in the Print Room at Paris, one representing Tobit and the Angel, reproduced by Delaborde,<sup>1</sup> as a very early specimen of Florentine wood-engraving, the other of St. Jerome, reproduced in W. L. Schreiber's "Manuel de l'Amateur" (Berlin, 1893), vol. vi., table xxvi. The drawing, indeed, has quite the character of Quattro-cento art, but

<sup>1</sup> "Histoire de la gravure avant Marcantoine," p. 207. The engraving, a child sleeping on a death's head, reproduced by Delaborde (p. 203), and by Hirth and Muther, "Meisterholzschnitte aus vier Jahrhunderten" (Munich, Hirth, 1893, Taf. 31), is not Florentine, but a Venetian work of about 1500.



in the technical execution both cuts seem to me rather very late than very early works. In a late edition of the "*Rappresentazione della Risurrezione*" (see No. 179*c*, about 1550), we meet with two cuts, Christ bearing the Cross, and the Resurrection, of a very similar style. The S. Margaret, in the "*Rappresentazione del Re Superbo*" (s.a. Firenze, Badia, No. 354*d*, ii.), shows many analogies. It is impossible to fix the date at which these cuts may have been executed, but I think the style of the engraving, with the long, uniform, thin hatching, can hardly be considered very early.

Two other single-leaf cuts agree perfectly with the styles found in Florentine book-illustrations about 1500. The first of these, a Madonna with the Holy Child and the little St. John, preserved in the Print Room at Hamburg,<sup>1</sup> is quite in the manner of the cuts of the fine thin-lined style (see cuts 126 following). The second, now in the Print Room at Paris, representing the Nativity and with some lines of text, is a very fine specimen of that group of cuts which are characterized by the soft and round manner of the technique (see cuts 172 following).

From this survey of the Florentine single-leaf cuts, we see clearly that the principal subject of any treatise on Florentine wood-engraving must be sought for in the book-illustrations to which we will now turn our attention.

## II.

As the painted vases of ancient Greece reflected the splendour of Greek art as shown in its sculptured monuments, proving that a fine artistic taste had penetrated the whole nation, so in modern times the Italian illustrated books of the *Quattro-cento* show us how in

<sup>1</sup> See reproduction in Lippmann's "*History of Italian Wood Engraving*," p. 37, and Hirth-Muther, "*Meisterholzschnitte*," Taf. 22, 23.

<sup>2</sup> Reproduced in Hirth-Muther, "*Meisterholzschnitte*," Taf. 42.

this golden age a fine artistic feeling was not the privilege of a few persons only, but was common to all but the very lowest.

Book-illustration, more than any other branch of industrial art, is characteristic of the taste of the people, because the demand for it came from them, and it was especially designed to catch their fancy. Here, then, in the realm of popularized art, the taste of the people is sovereign.

As the Athenian *Lecythoi* stand foremost amongst the Greek vases, so amongst Italian book-illustrations stand out the Florentine engravings used in books of the *Quattro-cento*. Those relics of ancient Greek painting owe their surpassing importance to the fact that they are all which remain to us to represent it, but the beauty of the Florentine woodcuts is not, I think, less attractive because we may still enjoy the large frescoes and other paintings of contemporary Florentine artists. Never again, I am sure, has art, with all its refinements of technique, reached in book-illustrations the same pitch of artistic perfection which, with all their unpretentious simplicity, the best woodcuts in the Florentine books of the *Quattro-cento*, the true "golden age" of Italian art, never fail to exhibit.

Even in the first point we have to consider, the class of books in which we may expect to find engravings, Florentine art shows its superiority over that of the other Italian cities. In books printed at Florence the use of woodcuts is almost exclusively confined to popular poetical works and religious tracts. Florentine printers of the fifteenth century had the good taste not to adorn scientific or historical works with engravings merely to attract the public, a custom much abused by printers of other towns and countries. In the "golden age" Florentine printers possessed a refinement of feeling which led them to a wise discrimination as to what books might rightly have cuts and what not. In the same way Florentine illustrated books of the best period are distinguished by the economy with which cuts

were used. The original editions of the "*Rappresentazioni*," of the Savonarola tracts, or of popular poems, have rarely more than one cut, that on the title-page, but this is almost invariably expressly designed and carefully executed for the book, and is in artistic correspondence with the size and form of the letterpress. It was only at a later date, when the printers worked solely to produce great numbers of books, when they had at their disposal a large stock of earlier cuts, and were content to produce mere copies or bad and cheap novelties, that they began to overcrowd their books with cuts of every kind and with unintelligently selected copies.

We can easily observe what a serious matter the question of book-illustration was to the great Florentine printers. Only after a series of experiments did they arrive at the system which they finally adopted—a system which afterwards enjoyed so long a life. At first they tried to make use of the fine technique of the copper-engraving for the illustrations of printed books. Some of these early books having copper-engravings, especially the "*Monte Santo di Dio*" of Bettini (1477) and the "*Dante*" (1481), are celebrated enough. But apparently the printers perceived not only that the difficulties of inserting engravings into their book were too great, but also that, for printed books, woodcuts, which are so much more in harmony with the character of the type, were the only proper means of illustration, whether from an artistic or a technical point of view. A century later, with the decline both of artistic taste and of the art of xylography, copper-engravings again took the place of woodcuts in printed books, but it is only in some of the French illustrated poems and romances of the eighteenth century that good taste, and this rather on the part of the printer than of the engraver, has succeeded in securing any real accordance between the type and the plates. It is thus a true artistic instinct which has led modern book-illustrators to return to the old fashion of illustration, which, whether in the form of woodcuts

proper, or in some of the numerous methods of producing the same effect by mechanical processes, once more reigns supreme. But with all their technical skill, even the best European and American wood-engravers, although producing works of considerable intrinsic artistic merit, have never succeeded in uniting illustrations and letterpress in one artistic whole. The old book-illustrators adopted for their purpose a distinct style both in drawing and in execution ; modern artists generally have tried to imitate the effects of monumental art or that of brush-work. The differences are of the same kind as may be observed when we compare old Italian "fayence" and modern painted porcelain vases.

The good taste of the old book-illustrators told them that for printed books simple outline drawing, light and sketchy in execution, was more suitable than the heavy and more minute work of the illuminated manuscript. In Italian illustrated books we rarely find the woodcuts coloured, nor can we trace any relation, either in design or in execution, between woodcuts and the miniatures of the same subjects in manuscripts. This is an important point, when we remember that the woodcuts in printed books were the direct successors of the illuminations in manuscripts.

The secret of the charm in these old illustrations lies, I think, not only in the simplicity of their execution, but in the absence of pretension in the design. They generalize the scene they had to represent as much as possible ; they do not attempt minute portrayal of some special event told in the text, but give only what is essential to the main story. Here, then, the picture is no longer "the writing of those who could not read." The reader knows all about the particular fact from the text before him, he does not need it repeated in a concrete form in order that he may understand it. The woodcut therefore seeks, not to make an exact reproduction of the scene told in the text, but to speak more impressively to the religious feeling or to the imagina-

tion of the reader than the words alone are able to do, to lead his mind in a certain direction, to stimulate his imagination, not to bind or force it, as is the way with modern illustrators. For this reason these woodcuts could, without injuring the artistic impression, be used for many similar scenes.

The Florentine artists of the fifteenth century have been,—not by any conscious theory, but from pure artistic feeling,—more successful in this point than any other book-illustrators. We never, or only in extremely rare instances, find in Florentine books inscriptions on the cuts to enable us to identify the scene with the special story of the text. Far from attempting this, the Florentine artists endeavoured to make their cuts into little pictures, each having an artistic value and meaning of its own, well-rounded compositions, complete in themselves, with backgrounds of landscape or of architectural interiors, calculated to give an impression of a perfect picture. It is of special importance, as bearing on this point, to note that nearly all Florentine woodcuts are surrounded by a little border ; this border is rarely to be found in other than Florentine work, and when found elsewhere we notice that it is mostly used only when the cuts serve as title-page ornaments. These borders are so characteristic of the Florentine woodcuts and form so intimate a part of them, that even their variations are seen to follow similar variations in the style of the cuts themselves.

We can hardly sufficiently admire the fine taste by which the Florentine printers were guided in the method of inserting these cuts in the printed text, or in placing them on the title-page, thus securing that the proportions of the cuts should be exactly suited to the type, and that the letterpress should be arranged around them in an artistic manner.

The size of most of the cuts is about 70 by 100 millimetres (or *vice versa*), a proportion which is very harmonious and well adapted to the size of the printed text, mostly a small quarto. In Florentine

books the cuts never break into the text perpendicularly, as do the little cuts in many Venetian books, but run the whole breadth of the letterpress. We can cite but one important exception to this rule, the "*Epistole et Evangeli*" of 1495, but it has to be noticed that here the cuts are placed only at the beginning of each chapter and side by side with each is placed another little cut with the bust of an apostle, or prophet, to fill up the space.

As a special group, showing in a very marked manner all the characteristics of Florentine book-illustration, we may cite the "*Rappresentazioni*." From the beginning of printing until the present day, Florentine printers have been employed in their production; so that they may be traced through all the vicissitudes of the printer's art in Florence. The earliest editions of these tracts, which reproduce the sacred plays represented on certain Saints' days, are all undated and without cuts. The increasing demand of the public for illustrated books induced the printers to publish these little leaflets, consisting generally of from four to six leaves, with the addition of woodcuts. These illustrated editions of the last ten years of the fifteenth century, all undated and without the names of their publishers or printers, possess a classic beauty and simplicity which have made them of late years widely appreciated and sought for by amateurs. Like most books of the time they have no title-page in our modern sense of the word, but on the first page under the title, consisting only of one or two lines printed in the same type as the text, we see the figure of the angel who announces the play, and under this cut there is a second representing the saint of the play in some characteristic scene of his life.

Towards the turn of the century the printers sometimes illustrated the text with other cuts representing different scenes in the life of the saint. Then they began to use cuts from other plays or books and by a rapid degeneration the text became overcrowded with

cuts of every description, some from old blocks, others carelessly recut, and badly executed new ones. As late as the seventeenth century, in the "Rappresentazioni" we still meet with reprints and copies of the Quattrocento woodcuts; fortunately these reprints are outside the limits of this article. Of a considerable number of "Rappresentazioni" we possess the original edition, and these, of course, show us the original form and the primitive design of the cuts. Where the original editions (which in all cases are very rare) have not been preserved, and the plays are known only in later editions of the sixteenth century, the woodcuts in these later editions show that earlier copies must have existed. Out of about eighty-five "Rappresentazioni," most of which were reprinted many times, I know about fifty in the original editions, and about thirty-five in editions only of the middle of the sixteenth century. These late editions of the "Rappresentazioni" and other popular poems are of special importance for our study because many early cuts survive only in them, the books for which they were originally executed having been lost, or at least not yet having come to light.

To appreciate the artistic value of the Florentine woodcuts, we must find the right point of view from which to examine them. In the first place they serve to adorn the printed text, to brighten the page by breaking up the monotony of the letterpress, in books designed not for study but for religious edification or for amusement, and for the people, not for the refined taste of the "Signori." The woodcut had to form a point of repose for the eyes of the reader, where he might stop and collect his thoughts; it was to act as a help to his imagination to enable him to present to himself in a concrete form the contents of the chapter he was reading.

The woodcut therefore was not intended to have either the finish or the artistic value of a picture. Whilst the Quattrocento artist in general found his problem not

in the invention of new compositions but in the purely artistic and formal elaboration of conventional types, the designer of woodcuts sought to give effective, concise, and telling representations of a variety of scenes for the most part never attempted by the painters and sculptors. The elaboration of single natural forms, the great problem of the Quattro-cento, could not be either intended or attempted with the technique available to the woodcutter, nor within the limits of the space allotted to him; at least this could not form his chief object. In the drawing of the single form, in detail, in the representation of movement, etc., the artists of our wood-engravings for the most part are not independent, but follow the conventional manner and traditions of the schools, depicting nature as she had hitherto been depicted by the great masters. But the skill and good taste which enable them to use their knowledge in giving a clear and precise idea of the facts represented in the scenes they portray, is worthy of all admiration. As instances of woodcuts in which the artists have undoubtedly borrowed from older masters we may cite the cut in the "Epistole et Evangeli," in which St. Thomas is represented feeling the wounds of Christ, borrowed from the celebrated group of Verrocchio in Or S. Michele in Florence (see cut 84), and that of the decapitation of St. John, copied from one of Pollaiuolo's embroideries from the Battistero in Florence. (See cut 82.) But even in these instances the artist, though undoubtedly copying, succeeded in giving to these borrowed figures the distinct touch of his own style, so that it needs some skill to detect their origin. But besides these borrowed or conventional figures a great many of the cuts reveal also quite a large number of figures, bits of movement and composition which must be considered the exclusive invention of the artist who designed them. There were so many special points to be brought out, to illustrate the special scene selected, that the artist, no doubt, had recourse to his own artistic fancy and powers of observation. The designers in nearly every case



showed themselves equal to their task and quite abreast with the art of their time.

It may be useful if we again refer to examples. Thus the design for the cut in the "*Epistole et Evangeli*," in which the two apostles are hastening to the tomb of Christ, must have been the work of a really fine artist. One of the apostles has reached the tomb and with an expression of astonishment perceives it is empty, the other behind him is aware of the fact but must go and see with his own eyes, and has not quite given himself up to the surprise which is betrayed by the first. This composition shows such originality of invention, and is represented with such powerful artistic feeling, with such dramatic simplicity and clearness of movement and expression, that we may boldly call it a masterpiece of art. (See cut 86.)

There is another cut which shows us Lucretia standing proudly upright and driving the dagger into her breast in the presence of her kinsmen, who with various expressions of terror are rising from their seats. The scene is one of really great dramatic effect, heightened by the vacant foreground, and even the fallen stool contributes to give the impression of a sudden trouble. (See cut 62.)

As another characteristic example may be mentioned the cut which represents the murder of Gian Galleazzo Visconti. The different groups show minute observation of nature and a great variety of dramatic motive. (See cut 63.) Or we may take again the scene, quite different in character, but of special charm, in which two youths and a boy are singing in a chapel before an image of the Virgin, whilst some gallants are listening to them. Through the open door we see across the street into a tradesman's shop, where two men have stopped their work to listen to the music, and the whole effect of the little picture is that of a charming religious idyll. (See cut 73.)

I cannot refrain from mentioning at least one other cut of which the artistic value of the drawing is great. It is a battle scene (from Pulci's "*Morgante*") in which

we see a knight on horseback knocking down a giant with his shield. The movement of the knight, as well as of the horse (seen from behind in a complicated movement), is given with a rare vivacity and truth and should be noted as showing a very fine and artistic observation of nature (see cut 54).

We could instance quite a considerable number of other cuts, all original and finished pieces of composition, of which we have given examples in our reproductions from the "Rappresentazioni" and "Epistole" to show that there is so much originality of motive, such a wealth of imagination, so much spirit, vigour, and sentiment in many of the groups or the single figures, as must enable them always to hold a place in the history of art. We should not forget that, at the time of which we are speaking, ways of looking at Nature, which have now become commonplaces of art, were then new, were in fact discoveries, possible only to real artists. Our sense of this freshness of inspiration is a distinct element in our enjoyment of art. To be brought thus face to face with the first expression of an artistic idea places us in personal contact with the artist, and from our sympathy with his happiness in creation we obtain a greater pleasure than from the technical skill of the most successful imitators.

Though the character of the technique did not lend itself to minute elaboration of single figures we still find in the Florentine artists a special aptitude not only for giving character to the figures by means of a few lines, but also for making delicate and detailed drawings of single parts of the whole, especially of the hands and feet. Florentine woodcutters are sometimes particularly successful in the drawing and cutting of the hands both as to form and movement, overcoming a difficulty known to all artists. On the other hand we must admit that, in many cases, in a special group of cuts, too much importance is given to detail, the engraver being too fond of showing his technical skill in this way, and doing so to the injury of the general effect of his work.

If we try to picture to ourselves the workshops of the craftsmen who executed these admirable woodcuts, and so find out their methods of working, the question arises, in what relation did the woodcutters stand to the printers? A knowledge of the publisher and printers should surely help us to distinguish and to characterize the different workshops and the different engravers who worked in them. But the idea has to be given up. There is in general no relation between the individual printers and the various groups of engraver-artists. We see cuts identical in style and clearly by the same hand, in books printed by different printers; we even see the same cuts used by different printers and publishers. Moreover, a very large number of the Florentine books with woodcuts contain no mention of the printer's name, or they note either the printer alone or the publisher alone, so that we cannot be certain that a book signed with the printer's name may not have been published by some one else who lent the cuts, or that others, giving only the name of the publisher, may not have been printed by another printer.

A careful examination of all the cuts used by the different printers who worked for a certain publisher, or of those used by the publishers for whom these printers worked, does not help us to form any conclusion as to the relation of individual wood-engravers with printers. So far from being able to state which engravers worked for which printers, we cannot even, in very many cases, say for which books the cuts were originally executed. As we have already noticed, the subjects of the engravings are treated in so broad a manner that they could easily serve for many different scenes. It is not possible, therefore, to decide for which book a particular cut, or a particular series of cuts, was originally designed, and yet such a decision would necessarily play an important part in the artistic and bibliographical study of book-illustrations. Sometimes we can show that one state of a certain cut is earlier or later than another by the better preservation or signs of

greater use of the block ; but, as Florentine books of this period are extremely rare, we have seldom the opportunity of examining together different examples of the same cut. In most cases all we can do is to distinguish between original prints and the worn impressions of the middle of the sixteenth century. There is only one publisher in Florence whose cuts are of a distinctive type ; but he is far from being the best, and must be considered as an exception, serving only to prove the general rule. The numerous books from the press of Francesco di Giovanni Benvenuto (who worked from about 1511-1546) nearly all signed with his full name, contain, for the most part, cuts of a certain stiffness of drawing and smoothness of line, which we may attribute to a single hand. But most of these are not original compositions, but copies from earlier cuts. Benvenuto clearly had among his workmen a careful but rather weak cutter who worked exclusively for him. The books of all the other printers show cuts of various styles by various hands, so that we can but conclude that there must have been different workshops of engravers who executed cuts for different printers according to their orders.

But even under these conditions the printer or publisher cannot be said to have had no influence on the manner in which his book was illustrated ; he was responsible at least for the choice of the office or artist to which he entrusted the work, and for the way in which he incorporated the cuts into his book. I think that this influence of the paymaster on the illustration of the book is shown in the case of Piero Pacini da Pescia, the most energetic and careful of Florentine publishers. As far as we can guess from the dates of his books he worked from 1495 to 1514, when his business was carried on by his son, whose name is found in books from 1519 to 1523, and who used the cuts from his father's books. Piero Pacini apparently took a special interest in the artistic printing and in the illustration of the books he published. Nearly all the important books

with woodcuts came from his office, as for instance the "Esopo," the "Epistole et Evangeli," Pulci's "Morgante," Frezzi's "Quadriregio," etc. No book was issued from his house without adornment of some sort, though in some cases the ornament consisted only of a fine border to the first page or of his printer's mark, which by itself is sufficient to stamp him as a man of taste. In all his publications we meet with little or no work which is not excellent, or at any rate very good, and we never find in his books rude or badly executed cuts, or cuts of the later and weaker type, or imitations of the Venetian style, although he continued to work at a time when cuts of this description had become prevalent. Thus, if we may not credit Pacini with any actual personal craftsmanship, we must at least be grateful to him for having had the skill to choose the best artists for his work.

The extent to which Florentine book-illustration is indebted to the taste and intelligence of Piero Pacini may be tested by comparing his books with those of other printers. We have already mentioned Francesco di Giov. Benvenuto, who only used cuts of small artistic value. Not to speak of later printers who used old blocks, worn or damaged by worms, there is at least one of the most important Florentine publishers who did but deface his nicely printed books by the few cuts which he introduced into them. Quite in contrast to his relatives in Venice, Filippo Giunta, who published some illustrated books between 1500 and 1519, used only cuts of little artistic value, in some instances imitations of the later Venetian style or copies of earlier engravings, in other cases reprints from original blocks used by earlier printers.

A comparison of this sort goes to prove that publishers and printers played rather an important part in the ornamentation of their books, and consequently in the development of the art of wood-engraving. It will therefore be helpful if I give here some notes on the more important printers who published or printed books

with woodcuts in Florence in the fifteenth and the beginning of the sixteenth centuries.

FRANCESCO BUONACORSI printed from 1489 to 1496 nine illustrated books signed with his name. In 1489 he printed a book with initials only in conjunction with Antonius Venetus. The four books of the year 1496 are all printed for Piero Pacini, of the others we do not know if he printed them for a publisher or at his own expense. His signature is always "per" ("stampato per F. B."). All the cuts in his books are very fine and of considerable importance.

FRANCESCO DI DINO printed only two books with cuts; one in 1490, the other 1493, both signed by him with "per."

LORENZO MORGIANI and GIOVANNI DI PIERO DA MAGONZA printed between 1491 and 1497 seventeen books with very fine cuts. They always signed with "per." One of the three books printed in 1496 and two of those dated 1497 are printed by Lorenzo Morgiani alone. Two books of 1496 printed by them together, and two dated 1495, as also one of 1497, were executed for Piero Pacini.

ANTONIO MISCOMINI printed fourteen books with cuts between 1492 and 1494 (one undated). There is no indication in any of the books that it was printed for any other publisher. He signs with "per." His cuts are nearly all fine.

PIERO PACINI DA PESCIA always called himself publisher. His books were printed by Francesco Buonacorsi, Lorenzo Morgiani and Giovanni da Magonza, Lorenzo Morgiani alone, Giovanni Stefano da Pavia and Bernardo Zucchetta. We note forty-five books published and signed by him.

FILIPPO GIUNTA published fifteen books with cuts from 1500 to 1519. After this date his *eredi* continue his business.

BERNARDO ZUCCHETTA printed eleven books between 1505 to 1523 always for other printers, for Piero Pacini, Bernardo Pacini, and for Francesco di Jacopo Libraio. One of his books, undated and signed only with his printer's mark (see Kristeller's "Italienische Buchdruckerzeichen," No. 62), bears the enigmatic inscription: "Nell' inclita monarchia di terra rossa." Another book ("Rappresentazione di Valentino e Giuliano") bears simply the words: "Stampata nella inclita monarchia di citta Rossa."

FRANCESCO DI JACOPO LIBRAIO, vocato il Conte Cortolaio, published nine illustrated books between 1509 and 1533. These were printed for him by Bern. Zucchetta and Antonio Tubini and Andrea de Ghirlandis.

ANTONIO TUBINI and ANDREA DE GHIRLANDIS DA PISTOIA would seem by their signatures or by their mark (*op. cit.* No. 56) to have printed nine books with cuts, of which one (1509) is printed for Francesco di Jacopo Libraio, another (dated 1516) and two more dated respectively 1517 and 1518, as well as two others undated, for Francesco di Giovanni Benvenuto.

FRANCESCO DI GIOVANNI BENVENUTO has already been mentioned. He is simply a publisher "(fece stampare)," and brought out fifty-three illustrated books between 1511 and 1546. The names of the printers of these books are not given, but in six of them we find the mark of Antonio Tubini and Andrea de Ghirlandis.

GIOVANNI STEFANO DA PAVIA was exclusively a printer. We have ten books with his name printed between 1511 and 1520, of which one was executed for Lionardo di Neri di Andrea Cartolaio (1511), one for Michele Caccini (1512), one for "N" (1512), three for P. Pacini (1513, 1514), one for "A" (1516), and one for Bernardo Pacini (1520).

ZANOBI DELLA BARBA always called himself a publisher ("fece stampare"). In one of the twenty-two books published under his name, we find the mark of Antonio Tubini and Andrea de Ghirlandis. His books are undated, but he is evidently a sixteenth century publisher and uses only cuts of the later smooth and round style.

We see that the number of books containing information as to the publisher or printer is very small in comparison with the large number of illustrated books printed in Florence without any indication of the printer. Moreover, there must be a large number of old editions either entirely lost or not yet discovered by us. Of Boccaccio's "Ninfale Fiesolano," for instance, we know only a later edition of 1568, with cuts evidently of the fifteenth century. Of course there must have existed a fifteenth century edition for which the cuts were made, but no copy of this has as yet been found. Some of the woodcuts of the "Fior di Virtù" of 1498, which by their style would be considered as amongst the earliest Florentine illustrations, occur in books printed some years earlier; proving the existence of an earlier edition. Of the Rappresentazioni only a part are preserved in the original editions, and in all probability this is the case with many other works also. These facts are not surprising when we remember that books of this class were used by the people, who destroyed or neglected them, and that until recently they have never been collected into libraries. Of old editions of the classics and of scientific books many copies have been preserved, but of the popular illustrated books (except in the cases where their devotional character commanded a certain respect) the majority are known only in very few copies, while many are unique. For the above reasons it is, as we have said, difficult to make any classification of the cuts according to the printers who used them. From our notes of the printers, however, we can at least state that the publishers who sign as publishers (with "fece stampare," "ad instantiam," "a petitione," "impensis," etc.),



and have their books printed by other printers, never appear as printers in books published by other publishers. We may conclude, therefore, that these printers were exclusively publishers, and that by the end of the fifteenth century the separation of printer from publisher was an accomplished fact, though some books may have been printed by printers at their own expense.

From the special character of the Florentine woodcuts in books, differing from the few single-leaf cuts we know, we may gather that there were in Florence some wood-engravers' offices, or shops which worked especially for book-illustration, and were quite independent of any particular printer, working for any one who gave orders and would pay for their execution. In the same way as we see, from the day-book of the printing-press of S. Jacopo di Ripoli, that the monks ordered the miniatures for their books from the studios of certain artists, so we have every reason to believe that publishers or printers, when printing a book, ordered the cuts destined for its adornment to be executed in an engraver's office, and did not have them made by workmen employed in their own printing-office. There are often great differences in the technical execution of the different woodcuts published in the same book and expressly designed for that book. Even in a small series of cuts we can often distinguish not only differences in the quality of the work, but distinctly different hands of different artistic skill. Furthermore, we notice series of drawings of which the style is undoubtedly the same, but the execution different. From this we conclude that, as a rule, the designer and the cutter are different persons. We can observe, for instance, that the cuts of the "*Epistole et Evangelii*" of 1495 (except those taken from other books) are all drawn in the same style, but there are such great differences in the execution that we cannot suppose these to arise only from the greater or lesser care bestowed upon them by the cutter. In the same way we notice great differences in the technique of the single cuts in the "*Libro degli Scacchi*," in the "*Morgante*,"

and in other books. In the "Esopo" of 1495 we can easily distinguish three different styles belonging to artists whose aims as well as their technique were altogether different. Nothing that we have said, however, makes it impossible to believe that, in some cases, the engravers may have been also the designers of their own work.

From this difference in the execution of cuts of the same series and due to the hand of a single designer there is one further conclusion, of some importance for our subject, to be deduced. The artists did not themselves draw on the wood, as was done, for example, by Albrecht Dürer, and thus reduce the task of the cutter to the careful cutting along the lines given him. The freedom with which the cutters appear to have treated their designs makes it probable that they worked only from the sketches of the artist, who lent them his composition, which they had full liberty to modify, according to the style of their technique. But the continuous co-operation between artists and engravers will of course have sensibly lessened the differences between the reproductions and the style of the original drawings which served as their models.

### III.

HOWEVER highly we may appreciate the best of the Florentine woodcuts as masterly examples of book-illustration, as charming little pictures full of sentiment and sometimes showing originality of conception and skilfulness in execution, we must yet own that they do not bear evidence of being the productions of artists of individuality in the full sense of the word. They show a masterly adaptation to their own ends of the artistic knowledge of the time, but they cannot be said to have contributed to the progress of art. The name of any

particular artist, therefore, is of no importance to us, because we do not distinguish artistic individuality. We have, indeed, to beware of attributing even the very best productions of this school to those great artists whose style they may resemble. There are, for instance, many cuts which are quite in the manner of Botticelli, and in many respects would not be unworthy of that master, but we possess no proof that he lent his drawings for the purposes of reproduction, as has been so often stated. We may, it is true, easily recognize his style in many of the woodcuts, but they do not show his individuality as we have it in his drawings. The Florentine woodcutters did not limit their work to the exact reproduction of a drawing line by line, still less to the mere cutting out of the lines of a drawing made upon the woodcut itself, but worked with great freedom from the sketch itself. It would be difficult, therefore, if not impossible, to declare even of the best engraving whether it was a drawing of Botticelli which lay underneath, or only one by some other artist following his style. Attributions of engravings to certain artists have for the most part been made by those who have examined only single examples out of the great number of engravings of the same type. A wider examination of the mass of cuts would have convinced them of the impossibility of distinguishing the works of a master from those of his school, or of detecting in them his own peculiar style. The personality of a really great artist must stand out, I think, with such distinctness that a doubt of the originality of a work amounts to a confession, either that we do not quite recognize his artistic individuality, or that the work is not from his hand.

There were in Florence at this particular time so many good artists, some of them, perhaps, not even known to us by name, that we do no wrong to a work of art by thus refusing to attribute it to the greatest amongst them. How many artists were there who followed Francia or Perugino? How many imitated

Botticelli? And of these some, at any rate, were not far from reaching the perfection of their master.

In the failure, therefore, of any trustworthy evidence of authorship we have to content ourselves with grouping our cuts according to characteristic differences in the style of drawing and execution, and with showing the relations of these groups amongst themselves, and their connection with the various styles of the larger forms of art in Florence at this period.

We do not know of any books with cuts having an earlier date than 1490, and have no reason for supposing that any of the undated books were printed before that year. The woodcuts we meet with in these earliest books are executed in a highly finished manner; they show no marks of being first attempts; on the contrary, they must be considered as the culmination of an artistic and technical development which lay behind them. At the period at which the already highly developed art of wood-engraving begins to be used for the illustration of books, we notice that the style of the drawing is greatly under the influence of the pictorial artist, and there is no doubt that it was the painters of the various Florentine schools who supplied the drawings for the book-illustrations. The different groups of woodcuts which we are able to distinguish represent not only different phases of a continuous development, but also the development of the art in different artistic directions, each one independent of the others. So short, indeed, is the space of time in which Florentine book-illustration unfolds its rich and manifold productions, that we are induced to consider their various groups as having existed side by side, rather than as having developed one after the other. Dating only from about 1490, we find that by the beginning of the next century book-illustration is already in rapid decline, and that in the second decade of that century Florentine engraving has lost its originality, and begins to imitate the Venetian style and to repeat itself.

We can distinguish, in the Florentine Quattro-cento

art in general, two different styles of poetical expression in the composition and drawing of the subjects, though naturally we can draw no sharp division between them. One group of artists seems to aim at a more dramatic style of representation, the other to express its ideas in a more epic form. According to the subject represented, the dramatic changes into the elegiac, the epic into the novelistic. The leading artists of the first group are Botticelli, Filippino Lippi, and, in the first place, Donatello; the other group is represented chiefly by Ghirlandaio, Filippo Lippi, and Verrocchio.

In the examples we have before us, which, from their number and the variety of the scenes they represent, give plenty of opportunity for observation, we can, I think, perceive the differences which I have pointed out in the poetical conception of the designs.

In studying the Florentine engravings we notice on the one part a conciseness of composition, dramatic vivacity, and energy of movement, or an expression of exalted sentiment characteristic of Botticelli and his school. On the other side we have quiet story-telling and detailed compositions accompanied by great freedom of design, as represented by Ghirlandaio and his followers.

The group of woodcuts we have first to consider must be looked upon as the earliest examples of the use of wood-engraving for the illustration of printed books,<sup>1</sup> not only because the cuts in the earliest printed books belong to it, but also on account of the simplicity of the style both of drawing and execution which they exhibit.

The compositions are very simple, consisting for the most part of few figures (only just as many as are necessary for the subject), in calm but expressive positions. The movements show all the restraint and quiet but pointed energy, which is the special attribute of Italian Quattro-cento art, and has never since been

<sup>1</sup> For some cuts in Florentine books which may be of earlier origin than 1490, see p. v.

attained. But in spite of this measured calmness of movement, these compositions represent action concentrated and accentuated to a highly dramatic effect. I have already described (p. xv) some examples of this type. Indeed, the cuts representing the suicide of Lucretia and that of the murder of Gian Galeazzo (see cuts 62 and 63), perfectly reveal this dramatic spirit. We have but to imagine them transferred to a canvas of larger dimensions and executed in a more detailed style to see before our eyes complete pictures. From amongst the numerous cuts of this type we may cite as an example "The Judgment of Solomon" (see cut 38). The true mother by a rapid movement catches the arm of the executioner, whilst the king, full of joyful satisfaction, rises from his throne, and the false mother is kneeling, looking astonished at the scene. This composition is absolutely original, and will sustain comparison with any other earlier or later representation of the same subject. It is not alone in the dramatic spirit of the composition, but also in the style of drawing of the faces, movements, draperies, etc., that these cuts approach the art of Botticelli, the great draughtsman of the illustrations of Dante's "Divina Commedia." The outlines of the figures are given with the greatest simplicity, the accessories are subordinated to the main figures, the background is indicated merely by a few lines, a mountain or a town, a tree or some plant on the ground. The actual engraving consists almost entirely of outline, there are but few lines to indicate detail, and "scratching" is scarcely used at all. There is no idea of "fine" work in the execution, no tendency to indicate colour or pictorial effect. The single lines are not very thin, but have a certain robustness, and the cutting is free and rough, showing great skill and long practice. We find already developed all the devices for the production, by simple typical lines, of the impression of various substances, such as hair, the folds of drapery, etc. As we have already said, we have here not an elementary technique, but a technique which has reached the

highest point of its development. On the other hand, when we come to confront these cuts with those of other groups, we find that they are indeed the earliest types, but also artistically the most important. (See cuts, 5 to 77.)

We can distinguish amongst these early cuts two stages of development, of which the first shows the characteristics which we have mentioned above in all their purity, while the second shows the beginning of the style of the later groups. The lines become finer, the details of the figures, the muscles, folds of drapery, and general accessories are more distinctly indicated, and now and then the foreground and the mountains of the background are left quite black, relieved only by some white lines or points. But this is only the beginning of methods quite common in the later cuts, and generally considered as characteristic of the Florentine school. There is more animation in the outlines, and in the drawing we cannot overlook the beginning of the predominance of the Umbrian element in the movements, of a certain sentimentality and a somewhat sweet, timid expression in contrast to the simple energy of the earlier cuts. These characteristics we shall meet with in a more pronounced manner in the later engravings ; here they only mark a transition.

In investigating the differences in the groups of Florentine engravings, we soon observe that the ornamental designs of the small borders which, as a rule, are found on Florentine woodcuts, follow closely the variations in the style of the engravings. In this respect the first group shows great simplicity and uniformity in contradistinction to the more complicated and richer forms of the later cuts. In the earliest examples we notice the repetition of the same border, which is composed of simple leaves with groups of five points in the corners on a black ground, as in many of the cuts from Nos. 6 to 37. Those cuts which we have spoken of as the later ones of this group keep the same border, but the ornaments in the corners are changed, and are

surrounded also by a black line, both inside and outside the border (see cuts 37 to 67). Sometimes we meet with engravings without any border of their own, which cuts generally were intended to be introduced in a large full-page border. As one of the best examples of this group we may cite the well-known engraving in Jacopone da Todi's "Laudi" of 1490 (see cut 9).<sup>1</sup> In this the artist, in portraying a monk adoring the Virgin in glory, succeeded not only in producing a very well-designed figure, but also in expressing all the ingenuous fervour of his devotion. The following are also very fine specimens: one in "El modo di insegnare compitare,"<sup>2</sup> another in Granollachi's "Lunare" of 1491 (see cut 11); the nice little cuts in Calandri's "Arithmetica" of the same year (see cut 12); those in "Il Libro dei comandamenti di dio" of the Fra Marco del Monte (1494), and in the "Fior di Virtù" already mentioned above (p. xxii, see cuts 6, 7, and 8), and others.

It has been already stated that the development of Florentine engraving was so rapid that the different groups have to be regarded rather as co-existent than as following one after the other. Whilst some engravers still continued to work in their old style, others had already considerably changed their technique in the same way as the character of the drawing had also altered. Thus we already meet in the year 1495 in the "Epistole et Evangeli"<sup>3</sup> a large series of cuts which (as far as they have been done for the book) may be considered as representative of the second of the principal groups of woodcuts, differing from the first

<sup>1</sup> Reproduced also in Lippmann's "History of the Italian Wood Engraving," and in A. W. Pollard's "Italian Book-Illustration."

<sup>2</sup> The only known copy of this book is now, I believe, in the possession of the Duc d'Aumale (reproduced in the catalogue of the Vente Destailleur, No. 984).

<sup>3</sup> Of the edition of 1495 there is known only one complete copy, preserved in the Corsiniana in Rome, and another incomplete one in the possession of Mr. Fisher of Midhurst (see his catalogue); of the edition of 1515 there is but one copy, now in the South Kensington Museum in London.



group, and undoubtedly of a more developed style. The text of this book consists of portions from all parts of the Bible, especially from the New Testament and from the Prophets, and the tasteful and clever illustrator has very ingeniously substituted, for an initial at the beginning of each chapter, the half-length figure of the evangelist or prophet from whom the reading is taken. In this manner the illustrations are made to serve in a way as titles to the chapters. It is on the whole a masterpiece of book-illustration; from the splendidly ornamented title-page to the last leaf, the book abounds in simple artistic grace in its arrangement, and each picture is full of feeling.

Some of the cuts of the "*Epistole et Evangeli*" have evidently served already as illustrations to other books, as, for instance, the series representing the Passion, of which we find earlier and less worn impressions in an undated edition of Bonaventura's "*Meditazioni*" and others, as those of "The Last Judgment," "The Judgment of Solomon," "The Lost Son" ("*Rappres. del vitel faggiato*"), etc. It would naturally be a hard task to prepare in a short given time about one hundred and fifty cuts, so that the printer may easily be imagined to have taken from earlier books those cuts suitable to the one in hand, and may also have somewhat hurried the execution of the new ones.

We have no difficulty in distinguishing between the cuts newly made for the "*Epistole*" and the earlier ones. (For cuts from earlier books see the Annotated List of illustrated books, No. 135, cuts 33, 38, 66; for cuts done for the "*Epistole*," cuts 79-96). In the first place we notice a much greater liberty and elaborateness in the composition and in the drawing. The artist represents biblical scenes with a certain arbitrariness, he does not in the least follow the old conventional plan for sacred subjects. Sometimes he borrows figures from well-known works of art, as in the "S. Thomas" borrowed from Verrocchio, and the "Decapitation of S. John" borrowed from Pollaiuolo, mentioned above (page xiv);

but he also succeeds in representing the oft-times repeated scenes of the Bible in a manner so original and so spiritual that it must be due to his own happy inspiration.

In the broad narrative style of the compositions of many of these cuts, as well as in the types and movements, and especially in the drapery of the figures, we can recognize the style of Ghirlandaio, the great epic painter of Florentine art. In contrast to the conciseness of the compositions of the first group we observe, in these of the second, the numerous subordinate figures, the quieter movements, the broad lines of the draperies, the free sketchy character of drawing of detail.

But if in the formal resemblances of these cuts with the manner of Ghirlandaio we cannot fail to remark the influence of his style, even more in the general intonation, in the "tempo" of the movements, do we feel the spirit of his art. As a striking example of this we may note the resemblance of the figure of the man seen from behind in the cut representing Christ threatened by his enemies (cut 79) with the man seen from the back on the right in Ghirlandaio's fresco, representing S. Joachim driven from the temple in S. Maria Novella in Florence. We shall find the continuation of this style of drawing in later cuts, and we may best observe his characteristics by confronting these engravings with the earlier cuts drawn in the Botticellian manner.

But the greater part of the cuts of this type, in the "Epistole" as well as in many novels and "Rappresentazioni," reveal even more manifestly the style of the art of Filippino Lippi. As this artist was a pupil of Botticelli and a continuator of his art, this kind of engravings can be considered as a further development of the first Botticellian group of cuts. We see, therefore, the draughtsman of our engravings following closely the development of the higher order of art. It is especially in the somewhat hasty, violent, and affected movements of the figures, in the characteristic move-

ments of their hands, in the exalted expression of the faces, in the folds of the draperies, and also in the predominance of Umbrian influences that the style, the temper of Filippino's art may be recognized.

The technique of this whole group of cuts in general is somewhat sketchy, angular, and hard, but—especially in the more carefully executed engravings—the lines are thinner than in the first group, and the shadows for the most part indicated by thin lines close together. The backgrounds are of special importance. The ground and the mountains which form the foundation for the figures are black and are intended to give colour to the general impression. The borders also differ from those of the earlier cuts; they are richer and more varied, and we may notice the predominance of a design formed of rounded leaves, rather resembling an acanthus.

A very fine pendant to the "Epistole et Evangeli" is to be found in a less numerous, but not less important, series of woodcuts, which serve to illustrate an edition of Boccaccio's graceful poem, the "Ninfale Fiesolano."<sup>1</sup>

The composition and drawing show a charming freshness and grace, and are full of feeling and frankness. By a study of these illustrations, which so perfectly render the modern feeling which underlies the sentimental poem in its antique disguise, we come to understand Boccaccio as the "precursor" of the fifteenth century. Here more clearly than in the "Epistole" we see expressed the technical style peculiar to this group. The movements already begin to show some affectations, and conventional forms are discoverable in many details and accessories. As regards the execution of the details, the cuts are rather angular and hard, a characteristic of this whole group. On the other hand

<sup>1</sup> We only know the cuts in a later edition of 1568, not even a single copy of the original fifteenth-century edition having been preserved. I suppose that even the edition of 1568 does not give us all the engravings of the original edition, and that some cuts of the same subject to be found in later editions of "Rappresentazioni" may originally have been intended to illustrate this book. (See cuts 102 and 103.)

we must not overlook the perfect manner in which the woodcutters, often by a few lines, are able to render the character of the different materials (for instance, the wood of the door and the pavement of the street in cut 116), and of the localities as well as the movements and the expression of the sentiments of the different persons they are representing. We notice also a freer use of "scratching" for the shadows, and the special device of making the drapery of a figure or a part of the background entirely black with inner lines of white. We may observe here, especially with regard to the later cuts, how innocently the artist allows the technique of his work to be seen, not making any attempt to disguise the traces of the knife. (See cuts 97 to 103, the latter two known only in a late edition of a "*Rappresentazione*," but belonging to an earlier edition of the "*Ninfale*" or a similar poem, 116-120, which must have belonged to an early edition of the life prefixed to the "*Esope*" and cuts 121-126.) From the same hand, doubtless, are some of the cuts for the Savonarola tracts, very different in their subjects from those of the "*Ninfale*," but exhibiting equal enthusiasm and the same masterly style. (See cuts 104-111.) These Savonarola cuts form a special group as far as their subjects go, but they possess no special artistic or technical character to separate them from other engravings.

We have every reason to believe that artists of the earlier style continued to work side by side with those producing the second group of engravings; indeed, we find quite a large number of the earlier kind of cuts used in a still later book printed at the very end of the fifteenth century, Pulci's "*Morgante Maggiore*"<sup>2</sup> of

<sup>1</sup> See Gruyer, "*Les Illustrations dans les Ecrits de Savonarola*."

<sup>2</sup> Of this illustrated edition of the "*Morgante*," we know only of a single complete copy (in the Hofbibliothek in Vienna) and an incomplete one (in the Print-room of the Berlin Museum). It is not at all likely that an earlier Florentine illustrated edition existed, because the book is too bulky and not sufficiently popular to have been printed many times.

1500, which contains a large number of cuts in the style of the first and second groups, no doubt expressly made for the book (see cuts 24, 49, 52, 54-56, 74-76 ; in the later style, 127, 128, 130-145). But these cuts are interspersed with a number of others, partly borrowed from other books, partly original designs which show a different style and technique, and in all respects appear to be of later workmanship than those of the two first groups.

The most prominent characteristic of the engravings of this group consists in the roundness of the forms, in the great fineness and delicacy of the lines, and in the neatness and care of the execution, the cuts contrasting especially in these particulars with the somewhat rude and coarse work of the second group. Technically these cuts must be considered as having reached the highest point of development. It would scarcely be possible for the technique of this kind of cut to attain a greater delicacy of line or more elaborating detail. In the expressions of the faces, the hands, the hair, and in many other details, the artists have come near perfection. There is great refinement in the shading, and in the use of black in the backgrounds, and also in some parts of the clothing, etc. Of course these cuts are far removed, alike in technique, composition, and drawing, from the simplicity of the earliest engravings, and from the characteristic boldness of the second group, of which latter, indeed, they must be reckoned a continuation. There we recognized the style of Ghirlandaio and Filippino Lippi ; here there seems to me to predominate the style of those artists who transformed the broad epico-fresco manner of Ghirlandaio into a novelistic style. The influence of Piero di Cosimo is particularly noticeable here. Piero rose above the art of Ghirlandaio, and developed his own original and attractive style under the influence of the school of Verrocchio ; firstly of Lorenzo di Credi, and later on of Leonardo da Vinci. The romantic element in his work is seen not only in his fancy for illustrating romances, but also in

the richness and diffuseness of his compositions, which seek, not to represent a single concentrated action, but to attract by a great variety of rather incoherent groups, of different scenes and motives. As an instance of the resemblance to the style of Piero di Cosimo, I may cite the characteristically short proportions of the weak-legged figures, and also in the drawing of the details. In pointing out this I do not, of course, assert that Piero furnished the drawings (in that case they would probably have shown more distinct evidence of his style), but I believe the designer to have been an artist working in the same manner and in similar directions to Piero. (See especially cuts 150-160.) Besides the "Morgante" we find a number of these cuts in the "Rappresentazioni" (especially in those later ones which contain several illustrations), and in some novels, as, for instance, in Giuliano Dati's "Magnificentia del Prete Janni" (No. 122 *a*, cut 147), "Rapp. di S. Paolino" (No. 322 *a*, cut 149), "Storia di Maria per Ravenna" (No. 227 *a*, cuts 162-165), the "Novella della figlia del Mercante" (see No. 299, and cuts 166-168), etc. (See also cuts 148 and 169.) in "Enea Silvio Piccolomini's storia di due amanti" (No. 330 *a*, cut 126). The loss of so many of the popular novels may have deprived us of more than one beautiful specimen of this art.

I need not say that this classification is but an approximate one, that there are many cuts which must be placed between the different groups we have distinguished, and also many others which show a mixture of the characteristics of the different types; sometimes drawings alike in design are executed in different manners, sometimes drawings in different styles are reproduced in the same technique. It would be useless to confuse the reader by giving details of all the little groups of cuts which do not quite coincide with those principal ones described above. There is, however, one set of the fifteenth century which must be specially mentioned as supplying the starting-point of the later technique of the sixteenth. In 1496 Piero Pacini

printed a richly illustrated edition of Æsop's "Fables,"<sup>1</sup> in which, besides woodcuts in the first and second styles (see cut 77), we find a number of cuts differing from any of those hitherto mentioned. The figures are large in proportion to the size of the picture; but stumpy, with big heads and thin legs. In the drawing, which is similar to that of the third group, and in technique, the prominent characteristic is that of a great rounding of the forms and of the single lines. In the details, and especially in the borders, there is an accumulation of different motives, even in the same border. On the whole these cuts are of no great artistic value, and the execution is formal and careless, the drawing of the animals is generally much better than that of the men. (See cuts 173, 174.) A graceful specimen of this style may be seen on the title-page of the "Rappr. di S. Venanzio" (Pacini), which is surrounded by a pretty border. (Cut 175.) Some of the cuts also of Cessolis' "Giuoco degli Scacchi" of 1493 are very similar to those of the "Æsop." (See cuts 113-115.)

In the beginning of the sixteenth century we find a large number of cuts which show this same manner in a still more developed form. There is a great softness in the full rounded forms of the body, the draperies are indicated by many long and rounded lines; long, rounded parallel scratching lines and black spots abound in the ground and in parts of the draperies, etc. (See cuts 170, *seq.*) The borders are mostly overloaded with various designs of heavy ornament. We have a series of cuts of this style in the "Passion of Christ," printed in 1511 by Benvenuto from blocks which are already worn. Good examples of the same style also are the

<sup>1</sup> We only know of one complete copy of this book, preserved in the splendid library of Prince Trivulzio in Milan; an incomplete one is to be found in the Riccardiana in Florence. Of the two later editions of 1514 and 1520 we only know one copy of each, in the Angelica in Rome and in the library of the Baron de Landau in Florence. In later editions of "Rappresentazioni" we find some cuts which undoubtedly belong to a life of Æsop, but are not in the 1496 edition. (See cut 116-119, 120?.)

cuts of the "Meditazioni della Morte" (see cut 177) and a nice little cut of St. Peter (met with first in 1513). (See cut 172.) As a very fine specimen reproducing exceedingly fine drawings, we may cite the cut of the "Contrasto del Carnevale e della Quaresima." (See cut 176.)

The illustrations of Frezzi's "Quadriregio" (Pacini, 1508), although differing from the other cuts in some respects, belong also to this group and help us to fix the date of this style of engraving. Besides the border of the frontispiece and one cut borrowed from Petrarca's "Trionfi" (1499), there are 116 illustrations all drawn in the same manner, although, perhaps, by different hands. The book being in folio the cuts are somewhat larger than most of the earlier Florentine engravings, and nearly all of them have the same border, consisting of a design composed of rows of clumsy conventional leaves. The drawings have been attributed to Luca Signorelli on account of the letters L V<sup>1</sup> to be seen on the first cut of the series. But there can be no longer any doubt, from the analogy of the Venetian and other signed cuts, that these monograms indicate, not the artist who drew the design, but the woodcutter, or the "bottega," or shop of the firm of engravers.

Although the monogram does not help us to guess the name of the designer, from an artistic point of view we cannot fail to recognize the forms of Umbro-florentine art, much as it may be seen in the works of Signorelli and his school; a fact which has been justly observed by Dr. Lippmann. But the individual characteristics of Signorelli's style, especially in the outlines of the naked bodies, the movements and the faces, are not to be found in a single figure of the whole series. (See cuts 185, 186. For other similar cuts see 178-184).

Of course in these cuts the highest point in the

<sup>1</sup> Whenever "L V" is to be considered a monogram of Signorelli (Luca Venturæ), the letters, in conformity to the custom of the period, must not be interpreted as L(uca) V(enturæ), but as an abbreviation of L Vca.



development of wood-engraving in Florence, both in drawing and in execution, has been passed. Whatever their interest, they cannot charm us as do the earlier Florentine engravings. In their conventional correctness, in the lifelessness of the scratchy lines, in their tedious repetitions of the same forms and movements and of the background, these and other similar cuts are very far removed from the simple illustrations of the fifteenth century, which were full of spirit, character, and artistic life.

This group is the last which retains an artistic importance. The work produced in Florence afterwards can hold our interest only as a technical continuation of the earlier groups or as an imitation of other styles. We may here call to mind again the group of copies executed especially for the books of Francesco di Benvenuto mentioned above (p. xviii). In general they are nothing more than clean smooth copies of earlier cuts, but in a few cases the engraver succeeded in giving, or at least in preserving to us, a fine figure or composition, as for instance in the lutist on the title-page of Lorenzo de' Medici's "*Selve d'Amore*" (see cut 187), or in the engraving showing Amor shooting off his arrow at two men looking at a girl who harmlessly plucks flowers in a garden. (See cut 190.) In general these later cuts do not even keep this cleanness and care in the technical execution, and are not worthy of mention here.

About the middle of the sixteenth century, in good and carefully printed books, these stragglers of the old Florentine Quattro-cento wood-engravings are no longer tolerated. The style of wood-engraving which had been developed in Venetian districts in imitation of pen-drawings, with an exceedingly refined and careful technique, rivalling copper-engravings in artistic impression and pictorial effect, had by this time been introduced also into Florence. Not being an especially Florentine one this group is outside the limits of this paper, but it must be mentioned here because already in the beginning of the sixteenth century the Venetian hatched woodcut

technique (*manière ombrée*) began to exercise a certain influence on the declining art of Florentine wood-engraving.

This imitation of the Venetian technique in the beginning of the sixteenth century is evident in some cuts to be found in later editions of "*Rappresentazioni*," as, for instance, in the cut of the "*Historia di S. Antonio da Padova*" (see cut 193), and again in the "*Historia di S. Stefano*," in the "*Rappr. dei Sette Dormienti*," "*Istoria di S. Cosma e S. Damiano*," etc. It is noticeable that we find on some of these cuts signatures of artists which occur also in Venetian cuts, as the "L" in the cut of the "*SS. Cosma e Damiano*," and the monogram "L A" in the cuts of S. Anthony and S. Stephen, so that we could be tempted to believe these also to have been executed by Venetian engravers, if the Florentine style were not so plainly recognizable in the drawing and in some details of the drapery and the landscape, etc.

The monogram "L A" of some of these cuts can help us to an indication of their author. We can recognize the same style of engraving, imitating the Venetian manner, but differing from it in the less rounded scratchings in the drawing of the ground, the trees, etc., with all its particularities of forms and movements in the cuts of a very rare book, entitled "*Libro d'Abacco*," which contains a great many little cuts illustrating the different operations of calculation, and also ornamental borders. The last leaf of this curious book has the xylographic signature of the author of the cuts: "*Opus lucba atonio de uberti fe i uenetia*." The first dated edition of the book is of the year 1541 ("Venezia, per Venturino Roffinello"), a second of 1564 ("Venetia, Francesco de Leno"); but there are three undated editions (of which two, as well as the editions of 1541 and 1564, are preserved in the Biblioteca Corsini in Rome, a third being one in the British Museum), all evidently much earlier than the edition of 1541.

There cannot be any doubt that this *Lucantonio de Uberti* is the same engraver who generally signs his works

with the letters "L. A." (Luca Antonio). He is a weak Florentine artist, who shows his Florentine origin especially in the large round forms of the draperies and in the little cuts in the "Libro d'Abacco" also by the use of many different little borders round the cuts. He must have gone to Venice probably about 1500, and worked there, adopting the Venetian style of engraving, which he afterwards introduced at Florence. He must be the same Lucantonius Florentinus who printed at Verona in 1503-1504 alone and with Bernardino Misinta of Brescia some books, among others Maphaeus Celsius's "Dissuasoria" and "De deliciis paradisi" adorned with a rather rude but characteristic printer's mark, evidently his own work, as is shown by the letters "L. A. F. F." (Lucas Antonius Florentinus fecit),<sup>1</sup> and the history of Pyramus and Thisbe (see No. 334 g) with a Florentine cut.

Lucantonio degli Uberti was not only a printer and woodcutter, but also tried with the same doubtful artistic success the art of copper-engraving. Some curious copper-engravings, signed with the monogram, "L. A. F." or "L. A. F. F.," are well known to amateurs and often alluded to. These engravings reproduce interesting drawings, evidently taken or copied from different artists, in a hard and ugly, but characteristic manner. Though the technical execution of all the works of Lucantonio is very unequal, the peculiarities of the technique and of the drawing of the faces, with their large staring eyes, and of the hands, and the round and heavy drapery, prove that they are all by the same hand.

Four of these copper-engravings have been described by Bartsch (xiii., p. 388) and Passavant (v., p. 62), and, together with some wood-engravings with a similar monogram, have been attributed by the latter to Lucantonio Giunta, the well-known Florentine printer and publisher,

<sup>1</sup> See "Italienische Buchdruckerzeichen," No. 345. Another similar mark (No. 346) has the initial of both editors, but that of Lucantonio without the F(ecit) (LAF).

who worked at Venice for some twenty years, from about 1490 onwards. There is no reason to believe that the wealthy and much-occupied publisher himself executed these weak engravings, and there can be no doubt that it was Lucantonio degli Uberti who produced the engravings attributed to Lucantonio Giunta as well as the Florentine cuts in the Venetian manner. I cannot speak here of the six single-leaf cuts and of the many cuts in the seven different books described by Passavant and Nagler ("Monogrammisten," iv., No. 894, 895, 903, 908), to which I could join some other woodcuts with the same monogram, not only because I have not seen them all, but also because, as being used for Venetian books, they stand outside my present subject. It need only be mentioned that some of the books whose cuts Passavant attributes to Lucantonio Giunta are not even printed or published by him, and that the signature on the cut representing St. Catherine and St. George (Pass. v., p. 64, n. 7), in the collection of Copenhagen, "OPVS · LVCE · ATONII · V · F," can hardly be made to agree with the name of Giunta, whereas the explanation, "*Opus Luce Antonii Uberti Florentini*," is strikingly simple.

This fact is confirmed by some other engravings described among the works of unknown artists, which we can join to those enumerated by Passavant as the work of Lucantonio Giunta. In the first place, we may mention the interesting large copper-engraving, reproducing the cenacolo of S. Onofrio in Florence (attributed erroneously to Raffaello), spoken of by Passavant ("Peintre-graveur," v., p. 104, n. 114), and by Schmarsow ("Jahrbuch der Kgl. Preuss. Kunstsammlungen," v. (1884), p. 207 *seq.*), who gives a heliotype reproduction after the only perfect copy known, that in the museum at Gotha. The resemblance of the characteristics and of the technique with the other copper-engravings and with the cuts of the "*Libro d'Abacco*," would be sufficient to prove it to be engraved by Uberti, and there is also a material proof of his authorship in

the inscription, "*Lucantonio*" (reversed), on a slip which is held by a man on the little relief below on the left. With no less certainty we can attribute to Lucantonio degli Uberti some other engravings of the same technique, without signature: "The Adoration of the Magi" (Bartsch, xiii., p. 73, n. 1; Passavant, v., p. 6), "The Death of Virginia" (Bartsch, xiii., p. 108, n. 5; Passavant, v., p. 10), "Crucifixion with Magdalena and Jerome" (Coll. Trivulzio), "A S. Jerome in Penitence" (in the same coll.), "The Madonna with two Saints" (Passavant, v., p. 69, n. 67), the representation of the sacrifice of a bull, after an ancient relief or cameo (Passavant, v., p. 20, n. 40, Paris and British Museum), four figures of ancient heroes (Troilus, Theseus, Pyrrhus, and Achilles), two of which are described by Passavant, v., p. 20, n. 28*b* and 29, whilst the other two, preserved in the National Print-room at Rome, are undescribed.

Christ Church College at Oxford possesses two drawings attributed to Mantegna, which by the characteristic drawing, especially of the eyes, noses, and the hands, are shown to be also works of the same artist, who, to tell the truth, did not merit the honour of being confounded with Mantegna. One of them represents, among many weapons, two naked men bound to a tree, while a woman (Victoria?) is writing on a shield, and a man (Hercules?) is leading a bull; the other, an allegorical representation, is copied, as the inscription tells, from a relief on stucco on the "*palaco de Antoniano a Roma*."<sup>1</sup>

All these engravings and drawings show Lucantonio degli Uberti to have been a feeble, eclectic artist and engraver, but a man of great vivacity and versatility in his interests and studies, a characteristic type in this period of the history of art. But Lucantonio shows us his skill in another important Florentine wood-engraving of large dimensions, which the affinity with the engravings we have already mentioned enable us to declare his work:

<sup>1</sup> This subject has been used also for the lower medallion to the well-known border of the Venice Herodot. of 1494.

the large view of Florence preserved in the Print-room in Berlin. Dr. Lippmann,<sup>1</sup> with his usual sagacity, succeeded in fixing the original date of this plan as belonging to the period of 1486 to 1490, from the fact that while it includes and names all the important buildings in Florence, it does not show the palace of the Strozzi, the building of which was begun in 1489. But this settlement of the date can have reference only to the origin of the drawing, the technical execution of the cut, in the hatched pictorial manner, not allowing us to assign it to so early a date.

The hatched manner of wood-engraving (*manière ombrée*) began to be used at Venice only about 1500, in succession to the outline engraving, according to the usual process of development. Amongst the earlier single-leaf cuts, or book-illustrations, we do not find any analogy to this type of engraving. In Florentine engravings, the hatched manner (which is to be seen only in illustrations of books of very late date) is shown both by similar peculiarities in the drawing and the types to be without any doubt an imitation of the Venetian manner. All these facts prove that the cut of the view of Florence as well as the Florentine book-illustrations in the hatched manner were not executed before the beginning of the sixteenth century.

Though the fine quality of the drawing which was used for the woodcut plan of Florence, and the greater care employed by the engraver in this large work, make this cut appear much superior to all the copper or wood-engravings of the artist, I think there can be no doubt that it is a work of Lucantonio degli Uberti. Not only the style of the technique, with its long and narrow, not very rounded hatchings, but also the style of the drawing, which imitates Venetian forms, and some peculiarities in the movements of men and horses, in the faces, in the draperies, with their characteristic pointed corners, in the

<sup>1</sup> See Lippmann, "History of Italian Wood-Engraving in the Fifteenth Century," p. 30 sqq. A reproduction of the view in original size is to be had from the Reichsdruckerei at Berlin.

ground and the trees, and even in the form of the letters of the woodcut inscriptions, are quite the same as in the other, less carefully executed cuts of Lucantonio. At last, therefore, in the last period of Florentine xylography, in the early Renaissance, we meet with an engraver of known personality, and Uberti, though he was no great artist, must be credited with his share in the development of Florentine engraving.

I trust that this attempt at a classification of the Florentine book-illustrations will not be useless as a help to their study and artistic comprehension. I do not believe that such minute study of the origin of a work of art and of its relations to other works diminishes or interferes with the enjoyment of the beauty of the work itself. At any rate it is only by means of historical study that we can so familiarize ourselves with the productions of any period of art that, in place of a mass of enigmatical monuments, allowing of every kind of fantastic and arbitrary interpretation, a real process of development begins to unfold itself before our eyes, helping us in some measure to understand those characteristic beauties, which in their full extent may be felt, but can never be explained in words.





**ANNOTATED LIST OF FLORENTINE BOOKS  
WITH WOODCUTS.**

## LIST OF THE LIBRARIES.

*N.B.—The books in the libraries at Lucca, Palermo and Wolfenbüttel have not been seen by the author.*

- Aless.* :—Rome, Biblioteca Alessandrina (Universitaria).  
*Ambros.* :—Milan, Biblioteca Ambrosiana.  
*Angel.* :—Rome, Biblioteca Angelica.  
*B.M.* :—London, British Museum.  
*Berlin* :—Berlin, Kgl. Bibliothek.  
*Berlin K.* :—Berlin Kgl. Kupferstich Kabinet.  
*Bodl.* :—Oxford, Bodleian Library.  
*Bologna* :—Bologna, Biblioteca Universitaria.  
*Brera* :—Milan, Biblioteca Nazionale Braidense.  
*Capponi* :—Rome, Biblioteca Vaticana, Capponi Collection.  
*Cas.* :—Rome, Biblioteca Casanatense.  
*Cavalieri, Sgr. Giuseppe*, Library of, Ferrara.  
*Cors.* :—Rome, Biblioteca Corsiniana (R. Accademia dei Lincei).  
*D'Adda*, Marchese, Library of the, Milan.  
*Darmstadt* :—Darmstadt, Grossherzogl. Bibliothek.  
*Dresden* :—Dresden, Kgl. Öffentliche Bibliothek.  
*Ferrara* :—Ferrara, Biblioteca dell' Università.  
 — See Cavalieri, Sgr.  
*Fisher*, Mr. Richard C., Library of, in Midhurst.  
*Florence*. See Landau, Baron de, Maruc., Mgl., Pal., Ricc.  
*Genoa* :—Genoa, Biblioteca Universitaria.  
*Landau*, M. le Baron de, Library of, in Florence.  
*London*. See B.M., South Kensington Museum (National Art Library),  
 Mr. Ch. F. Murray.  
*Lucca* :—Lucca, Biblioteca Publica.  
*Maruc.* :—Florence, Biblioteca Marucelliana.  
*Mgl.* :—Florence, Biblioteca Nazionale Centrale (Fondo Magliabecchiano).  
*Midhurst*. See Mr. R. C. Fisher.  
*Milan*. See Ambros., Brera, March. d'Adda, Triv.  
*Modena* :—Modena, Biblioteca Estense.  
*Munich* :—Munich, Kgl. Hof und Staats-Bibliothek.  
*Murray*, Mr. Ch. Fairfax, Library of, in London.  
*Napoli* :—Napoli, Biblioteca Nazionale e Universitaria.  
*Oxford*. See Bodl.  
*Pal.* :—Florence, Biblioteca Nazionale Centrale (Fondo Palatino).  
*Palermo* :—Palermo, Biblioteca Universitaria.  
*Paris* :—Paris, Bibliothèque Nationale.  
*Paris B.M.* :—Paris, Bibliothèque Mazarine.  
*Pavia* :—Pavia, Biblioteca Universitaria.  
*Poldi* :—Milan, Museo Poldi-Pezzoli.  
*Ricc.* :—Florence, Biblioteca Riccardiana.  
*Rome*. See Aless., Angel., Capponi, Cas., Cors., Vat., Vitt.-Em.  
*Siena* :—Siena, Biblioteca Publica.  
*Stuttgart* :—Stuttgart, Kgl. Öffentliche Bibliothek.  
*Triv.* :—Milan, Library of S. E. il Principe Trivulzio.  
*Vat.* :—Rome, Biblioteca Vaticana.  
*Venice* :—Venice, Biblioteca Marciana.  
*Venice, Correr* :—Venice, Biblioteca del Museo Civico (Correr).  
*Vitt.-Em.* :—Rome, Biblioteca Nazionale Centrale Vittorio Emanuele.  
*Wolfenbüttel* :—Wolfenbüttel, Herzogl. Bibliothek.

## EARLY FLORENTINE WOODCUTS.

### ABBATACCIO, Rappresentazione dell'. [1]

a. 1547. *per Lorenzo Peri.* [Mgl.]

1<sup>a</sup>: Rappresentazione del | Abataccio.

*Cut.* i. Border with dolphins (190 × 128). ii. Angel.

b. 1572. *Ad istanza di Jacopo Chiti.* LLI of the volume.  
[Mgl., Pal., Triv.]

1<sup>a</sup>: Rappresentazione dell' Abbataccio | Nuouamente Ristampata.

*Cut* (74 × 97). An angel holding back a youth who is falling in the water, a monk stands by. In the background a monk sitting at a table with an angel. (Early grave style.)

### ABELE E CAINO, Rappresentazione di. [2]

a. 1554, Febr. O of the volume. [Mgl., Poldi, Triv.]

1<sup>a</sup>: LA | Rappresentazione di Abel ⁊ di Caino: | Nuouamente uenuta in Luce.

*Cuts.* i. Cain killing Abel = *Fior di virtù*, 1498. ii.

A youth kneeling before a hill on which a sheep is burning = *Boccaccio*, Ninfale Fiesolano, 1568. iii. A repetition of ii., with slight variants. (See cut 103.) iv. A woman

showing Christ in glory to a kneeling youth = *Frezzi*, Quadriregio, 1508. v. (70 × 103). A woman crying,

with a boy, to whom a man on the l. is speaking, on the l. a warrior ascending the hill (smooth and round style). vi. (90 × 125). A hunter cutting up a stag (style of

*Frezzi*, Quadriregio). vii. (76 × 103). The Devil, with a paper, opposite to an angel who protects a woman (late rude cut).

b. 1568, Sept. [Pal.] Same cuts.

I

B

ABRAMO E AGAR, Rappresentazione di.

[3

a. s.a. *M.F.M.* [Mgl., Pal.]

a 1<sup>a</sup>: ¶ Rappresentatione quādo Abram caccio Aghar sua ancilla con Ismael suo | figluolo, etc.

*Cut* (93 × 94). Abraham with Isaac kneeling on the r., and Ishmael going to the l. with a devil. Below, the words Superbia and Umiltà on the sides of the arms of the Medici = *Padre*, Frottola d'un. (No. 315 b.)

b. s.a. *Francesco di Giovanni Benvenuto.* (*Antonio Tubini et Andrea de Ghirlandi.* [Printer's mark.]) [Pal.]

1<sup>a</sup>: ¶ RAPPRESENTATIONE quando Abraam | caccio Aghar sua ancilla & | Ismael suo figgluolo.

*Cuts.* i. Angel. ii. As in a. Printer's mark, A A (dragon). (Ital. Pr. M. No. 56.)

c. 1556, Sept. P p of the volume. [Pal., Poldi, Triv.]

1<sup>a</sup>: LA | Rappresentatione di Abraam e di | Sarra sua moglie: | . . . Nuouamente Ristampata.

*Cuts.* i. Angel (late). ii. As in a. iii. Savonarola, *Oratione Mentale*, (No. 383, b. 1, cut 107). iv. An old man in long coat speaking to a young king (thin lined style). v. (74 × 48). On the l. a saint king enthroned, a dove flying to him from the r. vi. (63 × 49). The virgin going to the temple, on the l. the priest and two others on the top of the steps, on the r. a beggar. vii. An angel before a door, on the l. a man lying on the ground = *Frezzi*, *Quadriregio*.

d. 1589. *Giovanni Baleni.* [Pal., Poldi, Triv.]

*Cut.* Copy of a.

ABRAMO ED ISACCO, Rappresentazione di. (By Feo Belcari.)

[4

a. s.l.e.a. (xv. cent.). Hain, 2748? [Vienna.]

a 1<sup>a</sup>: ¶ Incomincia larapresentatione di Habraam et di Ysaac.  
a 1<sup>a</sup>: ¶ Qui comicia larepresētatiōe di Ha | braam, etc. *End.*  
a 6<sup>a</sup>: Finita la festa dhabraam p Feo | Belchari ciptadino Fiorentino.

*Cuts.* i. Border (161 × 107): above, monogram of Christ and two masks; below, four putti with garlands, candelabra on the sides. ii. (100 × 72). Abraham prevented by the angel from killing Isaac. (Early grave style.)

b. s.l.e.a. (xv. cent.). [Mgl., Pal.]

a 1<sup>a</sup>: ¶ La Rapresentatione di Ha | braam. Et Ysaac. | Lochio  
si dice che la prima porta. . . . End. a 4<sup>b</sup>: . . . . ciascun  
siparta con nostra licenza | FINIS.

Cuts. i. Angel. ii. = a 2.

c. s.l.e.a. (xv. cent.). [Cas.]

a 1<sup>a</sup>: ¶ Incomincia la rapresentatione | di Abraham ⁊ di Isaac.  
End. a 6<sup>b</sup>: Finita la festa di Habra | ham per feo belchari  
cip- | tano (sic) Fiorentino.

Cut (102 × 84). (Roman copy after Florentine original?)

d. s.a. *M. Franco*. Hain, 2749. (Vente La Vallière.) (?)

e. 1490, April 1. Hain, 2750 (?).

f. 1536. [B. M. 11427 d.] (?)

g. 1546 (?).

h. 1550. [B. M. 11426 dd.] (?)

i. 1553. B of the volume. [B. M., Poldi, March. d'Adda.]

Cut = a 2.

k. 1556. [B. M.]

l. 11, 1566 (?).

m. 1568 (?).

n. 1585. *Giovanni Baleni* [B. M. 2 copies].

o. 1589. *Giov. Baleni* (?).

p. s.a. (ca 1600). [Poldi.]

1<sup>a</sup>: LA RAPPRESENTATIONE | DI ABRAHAM | ET ISAAC. | . .

Cut (131 × 102). Late rude cut of the sacrifice of  
Abraham.

ACCOLTI, Bernardo. Comedia, Capitoli et Strambotti. [5

1513, Aug. 6. *Alessandro di Francesco Rosseglì* 8° [B. M.].

a 1<sup>a</sup>: ¶ COMEDIA DEL PRECLARIS | simo messer Bernardo Accolti  
Aretino, etc. End. O 3<sup>b</sup>: ¶ Finita la Comedia . . . Stāpata  
in Firenze astanza | di Alexandro di Francesco | Rosseglì.  
Adi yi Dagosto. 1513. | .+.

Cuts. i. Men playing at cards. ii. Ship.

ACCOLTI, Bernardo. Ternale in laude della V. Maria. [6

s.a. *Fece stampare maestro Zanobi dalla barba*. [Ricc.,  
B. M.]

1<sup>a</sup>: ¶ TERNALE IN LAVDE DELLA GLORIOSA VERGINE | MARIA /  
COMPOSTA PER MESSER BERNAR | DO ACCOLTI SINGVLARISSIMO.  
P. Ends. 2<sup>b</sup>.

Cut (63 × 36). Madonna with Child, in border (89 ×  
60). (Smooth and round style.)

ACCOLTI, Bernardo. Descrizione di una Caccia. See CACCIA.  
 ADVOGARIUS. See PIETROBONO.  
 AENEAS SYLVIUS. See PICCOLOMINI, Enea Silvio:  
 AESOPUS. See ESOPUS.

## S. AGATA, Rappresentazione di [7

a. s.l.e.a. (xv. cent.). (Cors., Mgl., Ricc., Bodl.)

a 1<sup>a</sup>: ¶ La festa di sancta Agata uirgine & martyre. a 2<sup>a</sup>: ¶  
 La festa di sãcta agata quando gli fu | moze le poppe. End.  
 a 8<sup>a</sup>: Finita la rapresentatione di sancta | Agata uergine &  
 martire.

Cuts. i. Border: above, two angels with the emblems of  
 the Passion; below, a monk reading to two others. ii.  
 (99 × 77). Martyrdom of S. Agate (early grave style).  
 (See cut 29.) iii. Angel announcing.

b. s.a. (P. Pacini.) [Mgl., Pal.]

a 1<sup>a</sup>: ¶ La Rapresentatione di Santa Agata Vergine & Martyre.  
 End. b 4<sup>a</sup>: ¶ FINIS. (Pacini's mark, It. Pr. M., No. 52.)

Cuts. i. Angel. ii. a ii. iii. (75 × 100). The saint led  
 before the judge by two soldiers (early grave style).  
 (See cut 31.) iv. and v. = Margherita, Storia di, No.  
 261, a iii. and vi.

c. s.a. Fr. di Giovanni Benvenuto. [Pal.]

Cuts. i. Border = Cecilia, Rapp. di. (No. 98a i.) ii.,  
 iii., iv., copies of b ii., iii., and v.

d. 1555, Aug. T T of the volume. [Poldi., Triv.]

Cuts = b ii. and iii.

e. 1558. [B. M., Mgl., Ricc., Triv., Berl. K.]

Cuts as in d.

f. 1591. Appr. Giov. Baleni. [Triv., Mgl., Poldi.]

Cut. Copy of a ii.

g. 1601. Rincontro a S. Appolinari. 1 + of the volume.  
 [B. M., Poldi, Triv.]

Cut. Copy of a ii.

## S. AGNESE, Rappresentazione di. [8

a. s.l.e.a. (xvi. cent.). [Mgl.]

a 1<sup>a</sup>: ¶ RAPPRESENTATIONE DEVOTA DI SANCTA AGNESE. End.  
 a 8. FINIS.

Cuts. i. Angel in (ii.) (160 × 106) border; below, two angels  
 with shield in a circle; above, knots, and sun in a circle,  
 candelabra on the sides. iii. (71 × 103). Martyrdom

- of S. Agnes. 3. AGNES (reversed). (Careless, smooth cut of the xvi. cent.)
- b.* s.l.e.a. (xvi. cent.). [Cors., Mgl., Pal., Ricc.]
- a* 1<sup>a</sup>: Rappresentatione di Sancta agnesa | . . . *End.* *a* 8<sup>a</sup>: il cāpo aperto | FINIS.
- Cut.* Angel in border. = *a* ii.
- c.* s.a. (ca 1550). T t of the vol. [Napoli., Triv.]
- 1<sup>a</sup>: La Rapresentatione di Santa Agnesa Vergine | & Martire, etc. *End.* B 4<sup>a</sup>: IL FINE | IN FIORENZA.
- Cuts.* i. Angel. ii. = *a* iii.
- d.* 1558. T t of the vol. [Mgl., Pal., Poldi, d'Adda, Triv., B. M.]
- Cuts.* i. Angel. ii. = *a* iii. iii. = *Figliuolo prodigo*, Rappresent di (Pulci, Antonia), No. 148 *a*, 2. iv. A saint burnt (late, rude). v. A pilgrim kneeling at a tomb (late, rude). vi. Resurrection = *Bonaventura*, Meditazione sopra la passione (69*a*).
- e.* 1560. *Siena*. [B. M.]
- f.* 1584. *Giov. Baleni*. [Ambros., B. M.]
- Cut.* Copy of *a* iii.
- g.* 1588. *Giov. Baleni*. [Ambros.]
- Cut.* Copy after S. Agata, Rappr. di, 7*b* iii.
- b.* 1588. *Jacopo Pocavanza*. 2 of the volume. [Mgl., Triv., Poldi, B. M.]
- Cuts.* i. Angel (late) ii. Copy after S. Agata, Rappr. di, 7*b* iii.
- i.* 1602. *Appr. S. Appolinari per Zanobi Bisticci*. [Cors., B. M., Bol.]
- Cut.* Copy after S. Agata, Rappr. di, 7*b* iii.
- AGNOLO, Ebreo, Rappresentazione di. [9]
- a.* 1554, April. X of volume. [Poldi, Triv., B. M.]
- Cut* = *Chiarini*, Libro di Mercatanzia. (No. 104)
- b.* 1568. [Pal., Triv., B. M., Berl. K.]
- Cuts.* i. Border with the two eagles = *Landini*, Formulario, 1492. (No. 230*b*.) ii. (See cut 17). ii. Man giving alms to a beggar. (Late rude style.)
- c.* s.a. (ca 1550). [Siena.]
- LA | Rappresentatione 7 Festa: | Di Agnolo Hebreo | . . .
- Cuts* = *b*, with copy of border *b* i.
- S. AGOSTINO. Soliloquii. [10]
- a.* 1491, Nov. 10. Hain, 2018. [Cas., Vat., Cors, Venez., Pal., Mgl., B. M.]

- a 1<sup>a</sup>: ☩ Soliloquii di Sancto Augustino Vulgari.  
*Cut* (112 × 83½). S. Augustine sitting in his study, writing at his desk, to the left. (Early grave style. See cut 20.)
- b. 1496, July 18. (*P. Pacini.*) [Vitt. Em., Pal., Mgl., B. M.]
- a 1<sup>a</sup>: ☩ Soliloquii del diuo padre sancto Augu | stino uolgari, etc.  
*Ends.* e 4<sup>a</sup>: (Pacini's mark.)
- Cuts.* i. (28½ × 29). Half figure of the saint to the right at his desk. ii. (repeated, 31 × 28). Christ as judge.
- c. 1505, June 7. *Piero Pacini.* [Vat., B. M.]
- 1<sup>a</sup> ☩ Soliloquii del diuo padre sancto Augu- | stino uolgari. . . .  
*Cut* (56 × 53). The saint kneeling before the image of the Virgin. Inscription: ̃. | AVGVS | TINVS. (Pacini's mark.)

S. AGOSTINO. Sermoni volgari. [11

- a. s.a. [B. M.]
- a 1<sup>a</sup>: ☩ Sermoni Volgari del Venerādo doctore Sācto & Aure | lio Augustino. *End.* . . . di | coloro che uogliono acquistare la gloria del paradiso.
- Cuts.* i. *Initial F.* ii. (107 × 86). The saint sitting to the right, at his desk, writing.
- b. 1493, June 5. *Francesco di Dino da Firenze.* Hain. 2009. [Cas., Ricc., Maruc., B. M.]
- Cut* (71 × 49). S. Augustine standing, with book and crosier.
- c. 1493, June 28. *Ant. Miscominus.* Hain, 2010. [Cas., Mgl., Pal., Venez., Midhurst, Mr. Fisher.]
- Cut* = a ii.

S. AGOSTINO. Sermone della morte. [12

- s.a. [Pal.]
- 1<sup>a</sup>: Sermone di Sācto Augustino | Della morte. *End.* 6<sup>a</sup>: qui ē bñd̃c̃us | in secula seculorū. Amen.
- Cuts.* i. Border (99½ × 80) with shield and two ornaments of cornucopias and vases with fruits. ii. = 11 b.

S. AGOSTINO, S. BERNARDINO, S. GREGORIO. Orationi e versi. [13

- s.a. [Triv.]



a 1<sup>a</sup>: ¶ Lorationi di Sancto Augustino & i uersi di | sancto Bernardino: & Loratio, | ne di Sancto Gregorio. *End.* a 4<sup>b</sup>: Et dipoi fu cōfermata da Papa Nicola Quinto.

*Cuts.* i. = 11 a ii. ii. Christ on the cross to the right (small cut).

S. ALBERTO, *Historia di.* [14

a. 1556. [Triv., Wolfenbüttel.]

*Cuts.* i. The saint holding the model of a church = *S. Romaldo, Vita di*, 1513, Firenze. No. 363. ii. A man lying in his bed, angels playing.

b. 1576. E e e e of the volume. [Cors., Pal., Triv.]  
*Cuts* = a i.

ALDROBALDINO. *Philosomia.* [15

s.l.e.a. Hain, 627. [B. M.]

1<sup>a</sup>: ¶ Philosomia de glihuoi facte p Aldrobaldio philosopho dignissimo. *End.* 4<sup>a</sup>: | per uirtu disua sancta passione | ¶ Finis.

*Cut* = *Granollachis*, Lunare, 1491. (No. 210 a. See cut 11.)

ALESSANDRO PAPA, *Storia di.* [16

s.l.e.a. [Triv.]

1<sup>a</sup>: Incomenza la Historia De papa Alexan | dro. Et De Federico Barbarossa.

*Cut* (141 × 117). The pope putting his feet on the neck of the emperor. (Hard, rude, hatched cut.)

ALESSANDRO CICILIANO, *Storia di.* [17

s.l.e.a. [B. M.]

1<sup>a</sup>: Vna bellissima historia di Miser Alexan | dro ciciliano elquale aueua una sua fio | la che uolea esser ipregnada. . . . *End.* 4<sup>b</sup>: . . . | Questo e compiuto per amor di uoy.

*Cut* (74 × 93). A father chastising his daughter. (Rude cut.)

S. ALESSIO, *Rappresentazione di.* [18

a. 1517, August 7. fece stampare maestro Francesco | di Giouanni Benvenuto. (Antonio Tubini et Andrea de Ghirlandi. [Printer's mark.]) [Mgl.]

*Cut* (88 × 108). The saint before the pope; the young S. Alexius on the staircase. (Printer's mark. It. Pr. M. No. 56.)

- b.* 1554, January. M of the volume. [Poldi, Triv., Pal.]  
*Cuts.* i. Angel. ii. As in *a.* iii. = Abramo ed Agar Rapp., 1556 (3 c, 4). iv. A man landing from a ship in the direction of a youth standing on the l. v. A youth standing near a cupboard receiving a vase from a woman (= *Giasone e Medea*, 1557. 193 *b.* vi.) vi. A monk sleeping in a cottage, five angels playing (= *Alberto*, *Historia di*, 1556, No. 14 *a.* ii.?). vii. Pope with many other priests by a cavern, where a man is lying on thorns. viii. Pope enthroned, a priest and nuns before him.
- c.* 1568. [Wolfenbüttel.]
- d.* 1570, November. M of the volume. [Cors., Pal., Triv., B. M., Berl. K.]  
*Cuts* as in *b.*
- e.* 1589. *Baleni*. [Mgl., Poldi, Pal.] Reversed copy of *a.*
- f.* 1610. *Scale di Badia*. [Triv.]
- g.* 1618. *Scale di Badia*. [Mgl.]
- h.* 1627. *Scale di Badia*. [Triv.]
- i.* s.a. *Jacopo Pocavanza*. [Pal., Triv.]
- k.* s.a. *Scale di Badia*. [Pal.]

S. ALESSIO, Storia di.

[19]

*a.* s.l.e.a. [Cas.]

*a* 1<sup>a</sup>: La storia ⁊ vita di Santo Alexio Romano. *End.* a 6 : ¶  
 Finita la historia di | santo Alexio Romano.

*Cuts.* i. Border (169 × 116). Tournament of putti on pigs. (Copy.) See BUONDELMONTI, Ippolito e Dianora Bardi. (No. 72 *a.*) ii. (101 × 82). Pope blessing a saint, a youth under a staircase.

*b.* s.l.e.a. [Triv.]

1<sup>a</sup>: HISTORIA ET VITA DI | SANTO ALESSO. . . .

*Cut.* Copy of Rappres., 1517 (18 *a.*)

ALEXIUS. See ALESSIO.

ALMIERI, Ginevra degli, Storia di. (By Antonio or Agosto Velletti.)

[20]

*a.* s.l.e.a. (Wolfenbüttel) (= Libri?)

*b.* s.a. (ca 1550). [B. M.; Berl. K.]

1<sup>a</sup>: LA | HISTORIA DI GINEVRA | DEGLI ALMIERI . . .

i. (78 × 70). Ginevra sitting in a grave near the dome

and campanile of Florence. ii. Other cut of the same subject. iii. and iv. From other books.

c. s.a. (ca 1550). *Alle Scale di Badia*. [Mgl.]

*Cuts*. Late cuts or impressions.

d. s.a.s.l. [Triv.]

1<sup>a</sup>: La Storia di Gineuera de Gialmeri che fu sotterata per Morta.

*Cut* = b i.

e. 1560. *presso al Vescovado*. [London, Mr. Murray.]

i. = b i. ii. Round (53 d.) bust of a woman.

A. M. See CASSANDRA.

ALTISSIMO. See RAVENNA, Rotta di.

AMAESTRAMENTO ovvero consiglio che fa un padre. [21

a. s.a. *M. Zanobi dalla barba*. [B. M.]

1<sup>a</sup>: ¶ Carere debet omni uitio/ qui | in alium dicere paratus est. | . . . 1<sup>b</sup>: ¶ Amaestramento | o uero consiglio | che fa uno padre a suoi figliuoli | . . . End. 4<sup>b</sup>: ¶ Fece stampare Maestro Zanobi | dalla barba.

*Cut* (107 × 79). Parable of the beam and the mote in the eye. INVIDIA.

ANGELUS ANACHORETA. Epistola a papa Alessandro VI. [22

s.l.e.a. [B. M.]

a 1<sup>a</sup>: ¶ Epistola del romito di ualembrosa | ad Papa Alexandro VI. a 1<sup>b</sup>: Angelo peccatore Anachorita del heremo. . . End. a 8<sup>b</sup>: . . . pridie | Chalendas Martias. mccccclxxxvi.

Border with two eagles = *Landini*, Formulario 1492 (No. 230 b). Cut in Venetian style, of a monk writing.

ANGELUS ANACHORETA. Epistola ai Fiorentini. [23

a. s.l.e.a. [B. M.]

a 1<sup>a</sup>: Angelo peccatore Anachorita dello | Heremo di ualembrosa/ desidera ch | li Magnifici signori & Populo florē | tino conseruino inuiolata unione . . . End. b 6<sup>a</sup>: . . . Kalendas Januarii | mccccclxxxvi.

Border and cut as in 22.

b. s.l.e.a. [Maruc., Pal.]

1<sup>a</sup>: ¶ Frate Angelo peccatore Anachorita del heremo di Vallombrosa | exhorta li Magnifici. S. & Po. Fiorētino ch' . . . pseuerino nellamicitia del pñcipe di dio Carlo Re di frācia. End. 4<sup>b</sup>: xv. Kl. Junias. mccccclxxxvi.

*Cut* (74 × 57). The hermit giving the letter to a messenger.

S. ANTONINO. Confessionale. [24]

1517, 4 March. *M. Francesco di Giovanni Benvenuti.*  
(Printer's mark: A A. It. Pr. M., No. 56.) [Triv.]  
*Cut.* A man kneeling before an altar (copy).

S. ANTONINO. Trattato: curam illius habe. [25]

1493, 23 May. *Per Lorenzo de Morgiani & Janui di Piero di magāza.* Hain, 1214. [Stuttgart; Siena (2); Venezia; Maruc.; Midhurst, Mr. Fisher.]

a 1<sup>a</sup>: ¶ Trattato uolgare di frate Antonino arciescouo di | Firenze che e intitolato curam illius habe.

i. = S. Agostino, Soliloquii, 1491 (10 a). ii. (98 × 74). Monk in a chapel, confessing a young man, two men on the r. (early finer style).

S. ANTONINO. Trattato: Defecerunt. [26]

1416, 22 Feb. *A pet. Pier Pacini da Pescia per Lorenzo Morgiani & Giov. da Maganza.* Hain, 1211. [Pavia; Siena (2 copies); Vienna.]

Tavola (2 ff.). a 1<sup>a</sup>: ¶ Trattato uolgare di frate Antonio Arciescouo di | Firenze intitolato Defecerūt | . . .

*Cut* = 25 (2). Pacini's three marks. (It. Pr. M., No. 51.)

S. ANTONINO. Somma. [27]

a. 1507, Feb. 28. *p. Ser Antonio Tubini . . . ad instantia di Francesco cartolaio chiamato el conte.* [Siena.]

a 1: ¶ Somma dello Arciescouo Antonino | Omnis mortalium cura.

*Cut* (75 × 100). S. Antonine on the l., a penitent kneeling before him; on the r. a monk in a door, above the Virgin. (Ruder cut, imitation of the early finer style.)

Printer's mark of Fr. Cartolaio. (It. Pr. M., No. 59.)

b. 1507, May 20. *A pet. Pietro Pacini da Pescia per Lorenzo Morgiani & Giov. da Maganza.* [Ricci., Maruc., Siena (imperfect), Midhurst Mr. Fisher.]

a 1<sup>a</sup>: Somma dello Arciescouo Antonino.

*Cuts.* i. (125 × 86). Penitents confessing to priest in a chapel (hard style). (See cut 108.) ii. Frame of four ledges, with ornaments and a shield below.

S. ANTONINO. Contrasto del nostro Signore col Demonio. [28]

a. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>o</sup>: El Contrasto Del Nostro Signore | Idio Con El Dimonio Infernale | Al Limbo. 1<sup>b</sup>: ¶ Contrasto che fece . . . Per il . . . D. Antonio Archiepiscopo floren . . . End. 4<sup>b</sup>: FINIS.

Cuts. i. (112 × 114). Christ in limbus (hard late cut).  
ii. Initial C (33 × 34), with the bust of a youth.

b. s.l.e.a. [B. M.]

a 1<sup>o</sup>: El Contrasto Del Nostro Signore Idio con El De- | monio Infernale al Limbo. a 1<sup>b</sup>: ¶ Contrasto . . . cōposto per . . . D. Antonio Archiepo florentino . . . End. a 7<sup>b</sup>: . . . uscirono fuora. | FINIS.

Cut (111 × 113). Christ in limbus (= a i?).

S. ANTONINO, Storia di. (By Giovanni Maria Tolosani.) [29]

1557, Jan. [Cors. (C c c c of the volume), Triv.]

1<sup>o</sup>: La Istoria di Santo Antonino | Arciuescouo di Firenze.

Cuts. i. (106 × 85). The saint giving the benediction (copy). ii. (75 × 105). The saint in a church speaking to a woman (rude cut).

S. ANTONIO ABBATE, Rappresentazione di. [30]

a. s.l.e.a. (xv. cent.). [Ricc., Mgl., Pal., Midhurst Mr. Fisher.]

a 1<sup>o</sup>: ¶ La rapresentatione di Sancto Antonio abbate. End.  
a 10<sup>o</sup>: Finite le stanze di sãcto Antonio abbate. a 10<sup>b</sup>: Cut 3.

Cuts. i. Angel. ii. (105 × 74). S. Antony with the pig. iii. (73 × 102). The temptation of S. Antony (See cut 45).

b. 1517, 29 April. *Francesco di Giovanni Benvenuto*. [Cors.]

a 1<sup>o</sup>: ¶ RAPPRESENTATIONE Di Sancto Antonio Abbate. End.  
a 8<sup>b</sup>: ¶ Fece stãpare Maestro Francesco di | Giouãni Benvenuto | sta dal cãto de | Biscari Adi .xxix. daprile M.D.xvii.

Cuts. i. Border with putti on a stag and a roe, and two angels with a medallion with two busts. (Copy of Bradiamante, No. 70a, i.) ii. (103 × 71½). S. Antony with the pig (early finer style).

c. 1547, 8 Aug. *per Lorenzo Peri*. [Mgl., Ricc., Pal.]

Cuts. i. Border: window-frame with two dolphins. ii. Angel.

d. 1555. [Pal., Poldi (O o of the volume), Triv.]

1<sup>a</sup>: LA | Rapresentatione di Santo | Antonio Abate. |

Cuts. i. = a 2. ii. (71 × 75). A hermit receives two tablets from an angel (hard, late style). iii. (70 × 78). A woman outside a house speaking to two hermits (id.). iv. (74 × 78). A monk with three beggars (id.). v. (75 × 80). Temptation of S. Antonio (id.). vi. = a iii.

e. 1572. *Jacopo Chiti*. [Cors., Siena, Triv., Midhurst Mr. Fisher.]

1<sup>a</sup>: LA | Rapresentatione di Santo Antonio Abate. | . . .

Cuts. i.-v. = d i.-v. vi. (61½ × 79½). A monk speaking to a woman and a youth (hard, late). vii. (75 × 78). Monk sitting, opposite to him a devil, two devils on horses in the air, in the background dead monk in bed (id.). viii. = a iii.

f. 1589. *Giov. Baleni*. [Triv., Poldi.]

Cut. Angel S. Antony. (From a French *Horæ*.)

#### S. ANTONIO. Oratione.

[31

s.l.e.a. (xvi. cent.). 8°. (Aless.)

A 1<sup>a</sup>: LA DEVOTA | ORATIONE DI | Santo Antonio. End. A 4<sup>b</sup>:  
. . . s̄e | cula s̄eculorum. Amen | FINIS.

Cut = 30 b ii.

#### S. ANTONIO DA PADOVA, Historia di.

[32

1557, March. [Triv.]

1<sup>a</sup>: La Istoria di santo Antonio | da Padoua . . . | Nuouamente Ristampata.

Cut (129 × 95). S. ANTONIO PADOVE standing, PADOA. Signed *A* (see Introduction and cut 194) in the manner of the Venetian scratched cuts.

ANTONIO DI GUIDO. See LAUDE.

#### S. APOLLONIA, Rappresentazione di.

[33

a. s.l.e.a. (xv. cent.). [Mgl., Cors.]

a 1<sup>a</sup>: ☉ LA RAPPRESENTATIONE DIVOTA DI | SANCTA APOLLONIA.  
a 1<sup>b</sup>: ☉ Incomincia la rapresentatione Di | Scā Apollonia: . . .  
End. b 4<sup>b</sup>: . . . Sca Apollonia in cielo | FINIS.

Cuts. i. Angel. ii. (102 × 76). Martyrdom of S. Apollonia. iii. and iv. = *Fior di virtù* (the two mice and

- the Phoenix). v. vi. and ix. = *S. Margherita*, Storia di (No. 261. *a* i., iii., vi.). vii. (72 × 102½). A female saint conducted before the judge. viii. (99 × 76½). A female saint saved from her persecutors by the fall of the building.
- b.* 1516 (17 × 11). *Franc. di Giovanni Benvenuto*. [Mgl.]  
*Cuts.* i. Copy of *a* ii. ii. Copy of *a* vii. iii. (99 × 73). Beheading of a female saint, a pilgrim kneeling on the r. (smooth and round style).
- c.* 1554, April. T of the volume. [Poldi.]  
 1<sup>a</sup>: LA | Rappresentatione di S. Apollonia | Uergine ⁊ Martire. | Di nuouo Ristampata.  
*Cuts.* i. Angel (late). ii. = *a* ii. iii. Baptism of a king and a queen, on the l. servant with two horses. iv., v., vi. = *Pulci*, Morgante Maggiore. vii. (55 × 78). Martyrdom of a saint (late, hard). viii. = *a* vii. ix. = *Pulci*, Morgante. x. Statue of Diana on an altar, before which a woman is kneeling (belonging to a lost edition of Boccaccio's *Ninfale*?). (See cut 122.) xi. Beheading of a female saint, a warrior kneeling on the r.
- d.* s.l.e.a. (ca 1550). [Ricci., Siena, Triv., Berl. K.]  
 1<sup>a</sup>: La Rappresentatione di S. Apollonia | Vergine, & Martire. | . .  
*Cuts.* i. = *a* ii. (copy). ii.-ix. = *c* iii., iv., v., vi., vii., viii., x., xi.

#### APOLLONIO DE TYRO, Storia di.

[34

- a.* s.a. *Franc. di Giovanni Benvenuto*. [Triv.]  
 a 1<sup>a</sup>: ☞ APOLLONIO DI TIRO. End. d 4<sup>a</sup>: ☞ Finito Apollonio di Tyro. Stampato ad petitione di M. F. Bēvenuto.  
*Cut* (77 × 103). A youth on the l. playing on the violin before some people. (Careless, smooth cut.)
- b.* s.l.e.a. [B. M.]  
 A 1<sup>a</sup>: HISTORIA | D'APPOLLONIO DI TIRO | NVOVAMENTE RISTAMPATA.  
 i. = *a*. ii. = *Pulci*, Morgante.
- c.* s.a. *Appr. le Scale di Badia*. [Ricci.]  
*Cut* = *a*.
- d.* s.a. *Giovanni Baleni*. [Mgl.]  
*Cuts.* i. = *a* ii. ii. A youth reading before a desk (copy, rude).

AQUILANO, Seraphino. Opere. [35]

1517, July 4. B. Zucchetto, A. Pet. di Fr. di Jac. Libraro.  
8°. [B. M.]

1<sup>a</sup>: OPERE Del | lo elegātissimo | Poeta Seraphino Aquilano | . . .  
End. p. 4<sup>a</sup>: ¶ Impresso in Firenze p Bernardo Zuchetta |  
Apetitione . . . di Francesco di Jacopo Libra | ro Re . . .

Border of title-page = Medici, Selve d'amore. (No. 281  
a i. See cut 187.) Printer's mark. It. Pr. M. (No. 58).

AQUILANO, Seraphino. Strambotti nuovi. [36]

a. s.l.e.a. [Munich.]

1<sup>a</sup>: Strābotti noui sopra ogni p̃posito Cōposti p | . . . Seraphino  
da Laqla. End. 4<sup>b</sup>: . . . fin ala morte | FINIS.

Cut (112 × 119). A man giving a roll to a woman,  
whilst a cupid in the air shoots his arrow (scratched,  
smboth manner).

b. s.l.e.a. [B. M.]

a 1<sup>a</sup>: Stramboti noui sopra ogni preposito: Com | posti per . . .  
| Seraphino da Laquila. End. a 4<sup>b</sup>: . . . fin ala morte |  
Finis.

Cut (110 × 116). Same subject as a.

See also Tebaldeo de Ferrara.

ARALDI, Antonio. See GIUDIZIO Universale, Rappresenta-  
zione del.

ARIAS D' AVILA, Pietro. Lettere. [37]

s.l.e.a. 8°. [B. M.]

1<sup>a</sup>: ¶ LETTERE DI PIETRO ARIAS | Capitano Generale della conqui  
| sta del paese del mar Oceano | . . . MDXXV. End. 4<sup>b</sup>:  
FINIS.

Cut (42 × 54). A horseman fighting two men in a ship.

ARIOSTO, Lodovico. Orlando furioso. [38]

1528, 25 July. Eredi di Filippo Giunta. (Maglione Sale,  
423.)

ARLOTTO. Motti e Facezie. [39]

a. s.a. per Bern. Zucchetto Ad Instantia di Bernardo di  
Piero da Pescia. Hain, 1792. [Mgl., Triv.]

1<sup>a</sup>: MOTTI et Facetie Del | Piouano Arlotto Pre | te Fiorentino.  
. . . End. m 6<sup>b</sup>: ¶ Impresso in Firenze Per Bernardo  
Zucchetto | Ad Instantia di Bernardo Di Ser Piero | Da Pescia.



*Border* (170 × 106) with below a recumbent woman, a man approaching her, and two putti. (Very fine cut of the early finer style.)

*b. s.a. per Gio. Stefano da Pavia, Ad Inst. di Bernardo Pacini.* 8°. [Florence, Baron de Landau.]

1<sup>a</sup>: Facetie: Piaceuoleze: Fa | bule: e | Motti del Piovan. *End.*  
¶ Impresso in Firenze Per Giouanni Stefano | Ad Instantia di Bernardo Di Ser Piero | Da Pescia.

*Cut* (87 × 65). A man on the l. speaking to two youths (early grave style). Two marks of the printer. (It. Pr. M., 49-51.)

#### ARS MORIENDI.

[40

*a. s.a. (ca 1490?).* [Spencer. Midhurst, Mr. Fisher.] Hain, 4394 and 4395. *See* Dibdin, Bibl. Decamerone, i., p. 140 (with 5 reprod.); Fisher, Catalogue, p. 28 and 153.

34 cuts (11 copied from the cuts of the German block-books).

*b. 1513.* [B. M., Ricc.]

*a 1<sup>a</sup>:* ¶ Incomincia elprohemio della arte del ben morire cioe . . . composto per lo . . . Cardinale di fermo. . . . *End. c 6<sup>a</sup>:* . . . 1513 | ¶ Finito ellibro del ben morire | tucto storiato Deo graties.

34 cuts = *a.*

#### ASPRAMONTE.

[41

1504. *A petitione di Ser Piero Pacini.* [Triv.]

1<sup>a</sup>: ¶ ASPRAMONTE di nuovo racconcio in lingua To | schana ystoriato tucto.

*Cut* (170 × 100). Ritratto di Re Almonte in piedi. Three marks of Pacini.

S. AUGUSTINE. *See* S. AGOSTINO.

#### BABILONIA, Rotta di.

[42

*a. s.a.* [Triv.]

*A 1<sup>a</sup>:* LA ROTTA DI BABILLONIA | QUANDO MORGANTE E ORLANDO E RI- | naldo presono la città di Babillonia. *End. A 8<sup>a</sup>:* IL FINE.

*Cut* (110 × 87). A giant breaking the walls of a town. (Copy of a cut in Pulci's *Morgante*.)

*b. 1582. Battista Pagolini.* [Triv.]

*Cut* as in *a.*

*c. 1605. Aprezzo Zanobi Bisticci.* [Triv.]

*Cut* as in *a.*

BALDOVINETTI, Ettore di Lionello di Francesco. Rinaldo  
appassionato. [43]

1533, 11 Oct. *per Michelangelo di Bart. di F.* [Triv.]

a 1<sup>a</sup>: Rinaldo appassionato | di Battaglie & d'Amore. *End. e 6<sup>e</sup>.*

*Cuts.* i. (167 × 128). A knight, his sword in his right hand, galloping to the r., the hind feet of the horse standing on clouds, the fore feet on a globe (smooth and soft manner). ii. (71 × 105). A woman and a youth standing, a king sitting on the r. (copy?). iii. = Pulci's *Morgante*. iv., v. Copies. vi.-ix. Copies from Pulci's *Morgante*.

BARBARA, Rappresentazione di. [44]

a. s.a. *Francesco di Giov. Benvenuto.* [Mgl.]

1<sup>a</sup>: ☐ RAPPRESENTATIONE DI SAN | CTA BARBARA NUOVA |  
MENTE COMPOSTA.

*Cuts.* i. Border (174 × 123½) below, Christ in sarcophagus between two angels; above sudarium between two cherubs. ii. (88 × 57). S. Barbara, with chalice and palm, standing over a knight who is lying on the ground (smooth manner). iii. = *Rappr. di S. Apollonia*, 1516 (33 b, iii.).

b. 1554. P of the volume. [Mgl., Cors., Poldi.]

1<sup>a</sup>: LA | Deuotissima Rapresentatione | di Santa Barbara.

*Cuts.* i. (125 × 103). s. BARBARA standing over a knight. ii. = *Dati*, Giul. Del Prete Janni (No. 122, a ii.). iii. (76 × 100). Baptism of a king and a queen, on the l. warrior with two horses (hard). iv. (55 × 79). A female saint beaten with sticks (later, rude). v. (72 × 99). Beheading of a saint, his soul is carried to heaven (smooth and round).

c. 1568. *Badia.* [Pal., Ricc., Triv., Berl. K.]

*Cuts.* i., iii., v. = ed. 1554. ii. (102 × 78). A student sitting to the l. at his desk (copy). iv. (53 × 78). The mutilation of a saint's breasts (copy).

d. 1588. *Appr. Giovanni Baleni.* [Pal., Poldi, Triv., Ambros., B. M.]

*Cut* = a i.

e. 1588. *Badia.*

*See also DATI, Giuliano.*

BARLAAM E JOSAFAT, Rappresentazione di. [45]

a. s.l.e.a. (xv. cent.). [Cors., Mgl., Triv., Bodl.]

a 1<sup>a</sup>: ¶ LA RAPRESENTATIONE DIVOTA DI | BARLAAM ET IOSAFAT.  
End. a 8<sup>a</sup>: . . . | che uidia gratia diseguir costoro | FINITA.

Cuts. i. Angel. ii. = *Gualtier e Griselda*, Novella di (No. 215a, ii., cut 51). iii., iv., v., viii. = *Fior di virtù* (camels, hares, phoenix, bees). vi. (74 × 102). Baptism of two men by a monk. vii. (100 × 75). A youth kneeling receives a habit and rosary from a king. (See cut 47.)

b. 1516, 24 March. *Fece stampare Francesco di Giovanni Benvenuto*. [Mgl., B. M.]

Cuts i., ii., v., vi. Copies from a. iii. = *Fior di virtù*. iv. Copy.

c. 1588. [Pal., Poldi (Z z), Triv., Siena.]

1<sup>a</sup>: Rapresentatione di Barlaam | ET IOSAFAT. | . . .

Cuts. i. Angel (copy). ii., v. = a ii. and vi. iii. = *Fior di virtù* (hares). iv. = Pulci's *Morgante*. vi. Copy of a vii.

S. BASILIO, Historia di. [46]

a. s.l.e.a. Hain, 2699? [Cas.]

1<sup>a</sup>: La historia di san Basilio. End. 2<sup>a</sup>: Finita la historia di san Basilio Amen.

Cut (66 × 91). The saint protecting a woman and her child against three devils (copy?).

b. s.a. (ca 1550). [Cors.]

1<sup>a</sup>: La leggenda di San Basilio Abate: | NELLA QVALE LIBERO UN GIOVANE | che s'era dato al gran Diauolo. End 2<sup>b</sup>: IL FINE.

Cut (75 × 100) copy of a.

c. s.a. *Aprresso Pietro Nesti*. [Triv.]

Cut as in b?

d. 1591. *Giovanni Baleni*. [Triv.]

Cut as in b?

e. s.a. [Triv.]

A 1<sup>a</sup>: La istoria de sancto. Basilio. | O Gloriosa Virgine Maria | driza lo mio core . . .

Cut (98 × 116). The saint protecting a youth against the devil; burial of the saint.

BATTUTI, Compagnia dei. See COMPAGNIA.

BASILIOUS. [47]

1505, 3 Jan. *P. Pacini*. [Angel.]

A 1<sup>a</sup>: ¶ E MAGNO BASILIO LEONARDI ARRETINI | TRADVCTIO AD COLVCIVM. End. B 4<sup>a</sup>. (Pacini's three marks.)

Cut (69 × 57). A monk writing, to the l. = *Savonarola*, Epistola. s.a. No. 380<sup>b</sup>.

BECCO ALL' OCCA, Storia del. [48]

a. s.l.e.a. (xvi. cent.). [B. M.]

a 1<sup>a</sup>: Historia noua pche'se dice le fatto el becco a Loche cosa bellissima.

*Cut* (77 × 128). A goose drawn to the r. on wheels, on the r. a king betrothing two young persons; two trumpeters and two other men.

b. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: HISTORIA PERCHE SI | DICE GLIE FATTO IL BECCO AL'OCA.

*Cut* as in a.

c. 1580. [Triv.]

1<sup>a</sup>: HISTORIA PERCHE SI DICE | GLIE FATTO IL BECCO ALOCA.

*Cut* (72 × 93). A dragon led to the l. by a man (smooth and round).

BELCARI, Feo. See ABRAMO ED ISACCO, Rappr. di; S. GIOVANNI BATTISTA, Rappr. di; S. PANUNZIO, Rappr. di.

BELFIORE, Caccia di. See CACCIA DI BELFIORE.

BELLADINI, Mariano. See S. ROMOLO, Rappr. di.

BENCI E BELCARI. See S. GIOVANNI BATTISTA, Rappr. di.

BENEDETTI, Gabriello dei. Via del paradiso. [49]

1517, 8 Nov. per Bernardo Zucchetta. [Triv., B. M.]

*Cuts*. i. Border of four ledges. ii. = Basilius (47).

iii. (71 × 80). A monk kneeling to the l. before an altar with image of the Virgin (rude cut).

S. BENEDETTO. Regola. [50]

s.a. 8°. [Cors.]

a 1<sup>a</sup>: ¶ Regola di Sancto Benedecto nuoua | mente uulgarizata.

End. f 8<sup>b</sup>: Fine della regola del nostro Sanc | tissimo Padre Benedecto. | . . . humile.

*Cut* = *Kempis*, *Imitatio*, 1493, Miscomini. (227<sup>b</sup>.)

BENETUS, Cyprianus, *Aragonensis*. De fortitudine ⁊ perfectā arte militari. [51]

s.a. (Rome?) [Aless.]

A 1<sup>a</sup>: Ad Illustrissimuz ⁊ Reueren | dissimum dñm dñm Juliū de | medicis. . . .

*Border* (171 × 123). A dog chasing a hare; below, knots of ribbon and twelve birds. (Copy composed of the upper part of 72<sup>a</sup> (1) and the lower of 227<sup>c</sup>.)

BENIVIENI, Domenico. Tractato in defensione della  
doctrina di Savonarola. [52

1496, May 28. *Francesco Bonacorsi* (P. Pacini). Hain,  
2784. [Cors., Capponi., Maruc., Pal., Mgl., Stuttgart,  
Midhurst Mr. Fisher.]

*Cuts.* i. (75 × 98). A monk speaking to another  
monk and five men. ii. (179 × 126). Adoration of  
the Crucifix, FIRENZE—ROMA—YERUSALEM. (Repr.  
Fisher Catalogue, p. 129; Gruyer, *Les écrits de Savona-*  
*rola.*)

BERNARDINO. Le bellezze e casati di Firenze. [53

s.a. [B. M.]

1<sup>a</sup>: ¶ Le bellezze & chasati di Firenze. *End.* 4<sup>b</sup>: . . . Ber-  
nardino | el qual p nostro amor ha raccontato | . . . Firenze  
| FINIS.

*Cut* (104½ × 125½). View of Florence. (See cut 1.)

S. BERNARDINO, Vita di. [54

a. s.a. (xv. cent.) 8°. [Triv.]

1<sup>a</sup>: ¶ Lauita di San Bernardino. *End.* 4<sup>a</sup>: . . . | uiue contento  
& poi saluato more | FINIS.

*Cut* (106 × 74). The saint carried to heaven by two  
angels (early, grave style). (See cut 10.)

b. 1576. *Ad instantia di Giouanni Vuolfio Inglese.* D d d d  
of the volume. [Cors.]

1<sup>a</sup>: HISTORIA ET | VITA DI SANTO | BERNARDINO.

*Cuts.* i. = as in a. ii. = S. *Francesco*, Fioretti, 1497,  
(No. 155<sup>b</sup>, iii.).

S. BERNARDINO, Confessione di. [55

s.a. 8°. [B. M., Mr. Murray.]

a 1<sup>a</sup>: Confessione utile & deuota di Sancto Bernardino uolgare.  
*End.* c 8<sup>b</sup>: . . . materia un poco piu graue | & piu lunga |  
FINIS.

*Cut* = BERNARDINO, Vita di (54 a).

S. BERNARDINO. See also S. AGOSTINO, S. Bernardino e  
S. Gregorio, Orationi e versi.

S. BERNARDO. Sermoni volgari. [56

1495, Jan. 27. *Lor. Morgiani & Giov. da Maganza. ad*  
*instantia di Ser Piero Pacini.* [Vat., Ven., Munich, Paris,  
B. M.]

*Cut* (77 × 110). The foremost of four monks gives a book to a nun kneeling before him (hard style).

1508, March 17. *Venezia. Pietro de Quarengi.* [B. M., Vitt. Em.]

*Cut* (98 × 107½). A monk preaching before a large congregation, on the r. a group of men standing. (Florentine?)

S. BERNARDO. Versi. [57]

s.a. *Fece stāpare ser Zanobi dalla barba.* 8°. [Munich.]

1<sup>a</sup>: ¶ Versi di Sancto Bernardo & | altre deuotissime orationi | . . .

*Cut* (77 × 66). S. Bernard writing to the l. at his desk sees an angel, the devil behind him (late, smooth cut).

BERNARDO, Pietro, da Firenze. Predica. [58]

1500? [Paris.]

a 1<sup>a</sup>: ¶ Antonio Buonsignori dsidera alli Magnifici & excelsi Signori Fioren | tini. . . *End.* c 8<sup>a</sup>: Pridie Kalendas Augusti. Anno. m.ccccc.

*Cuts.* i. (168 × 104). A man reading to eight persons kneeling below the crucifix. Inscription: LAVD | ATE | P | VERI | DOMI | NVM. (hard style). ii. (100 × 85). The nativity of Christ.

BERTI, Giuntino d' Antonio. Storia di S. Paolino. [59]

s.l.e.a. (xv. cent.). (Cas. impf.)

a 1 wanting; a 2<sup>a</sup>: Sol per saper la parola gratissima | padre. . . .  
*End.* a 8<sup>a</sup>: ¶ Finita la historia del martirio di | Sancto paulino composta p Giun | tino dantonio Berti | ¶ Incomincia loratione . . . . AMEN.

*Cuts* i.-iii. = *Paolino*, Rapp. di. (No. 322. a iii.-v.)

BETTINI, Antonio. Libro del monte di dio. [60]

1491, March 20. *Lorenzo de Morgiani & Giouanni da Maganza.* Hain, 1277. [Cors., Mgl., Siena, B. M., Dresd., Vienna, Paris.]

*Cuts.* i. (182 × 123). A youth about to climb a ladder leading to Christ in glory. ii. (183 × 124). Christ in glory. iii. (183 × 123). Hell in seven circles. (Copies after the copper-engravings of the edition of 1477.)

S. BIAGIO. See DATI, Giuliano.

BIAGIO CONTADINO, Rappresentazione di. [61

a. s.a. [Cors.]

1<sup>a</sup>: ☉ RAPPRESENTATIONE di Biagio contadino. Langelo dice.  
End. 4<sup>b</sup>: . . . | ristoretenui: habiate patienza. FINIS.

Cut (72 × 105). Biagio looking in astonishment at a devil climbing a tree (smooth, round style).

b. s.a. *Ad Instantia di M. F. di G. B. . . .* (Maestro Francesco di Giovanni Benvenuto.) [Mgl.]

Cut as in a.

c. s.a. [Pal.]

a 1<sup>a</sup>: Comincia la Rapresentatione di Biagio cōtadino Et prima.  
. . . End. a 4<sup>b</sup>: ristorerenui (*sic*) habbiate patienza: FINIS.

Cut (68 × 100). A man lying under a tree between devils, SATAN | PRINCEP | s. . . . (Hard, hasty cut.)

d. 1553, July. [Poldi, (OO), Triv.]

Cut as in a.

e. 1558. [Triv., Berl. K.]

Cut as in a.

f. 1585. Giov. Baleni. [Poldi.]

Reversed copy of cut of a.

g. 1590. Giov. Baleni. [Poldi, Triv.]

Cut as in f.

BIANCA e la Bruna, Storia della. [62

s.l.e.a. (ca 1500.) [Erlangen.]?

La storia dela Biancha e la Bruna.

See Varnhagen p. 28, with reproduction.

Border. A dog chasing a hare. (Copy of *Buondelmonti*, Storia di. No. 72<sup>a</sup> i.)

S. BLASIUS. See BIAGIO, and DATI, Giuliano.

BOCCACCIO. Decamerone. [63

1516, July 29. *Philippo di Giunta*. [Berlin.]

106 cuts. i. (74 × 93), the others (44 × 70) (hard and rude cuts). Publisher's mark. (See It. Pr. M., 42.)

BOCCACCIO. Il corbaccio. [64

s.a. [Pal., Stuttg., B. M.]

a 1<sup>a</sup>: ☉ Inuectiua di Messer Giouanni Boccaccio. . . . Deſo  
laberinto damore & altrimenti il Cor | baccio. End. e 10<sup>a</sup>:  
. . . per mis | ser Giouāne Bochacci poeta fiorentino. | FINIS.

Border.

BOCCACCIO. Florio e Biancifiore. [65]

- a. s.a. appetitione | di ser Piero da pesca. [B. M.]*  
*Cut* (115 × 136). A woman letting down a man in a basket, on the l. a knight on horseback.
- b. s.a. Alle Scale di Badia. [B. M.]*  
*a 1<sup>a</sup>: LO INNAMORAMENTO DI | FLORIO, ET BIANCIFIORE.*  
*Cut* (104 × 85). Same subject as in *a* (late, smooth).
- c. s.a. [Triv.]*  
*1<sup>a</sup>: LO INNAMORAMENTO | DI FLORIO, ET BIANCIFIORE.*  
 Similar cut.
- d. s.a. Allato a S. Apollinari. [Triv.]*  
*Cut* (101 × 84). Same subject (rude, smooth).
- e. 1606. Siena, alla Loggia S. Papa. [Cors.]*  
*Cut* (100 × 73). Reversed copy of *a*.
- f. 1612. Alle Scale di Badia. [Triv.]*  
*Cut* as in *b* (?).

BOCCACCIO. Ninfale Fiesolano. [66]

1568. *appresso Valente Panizzi. [Paris, Aless., Midhurst Mr. Fisher.]*  
 Nuouamente corretto et con le Figure ristampato.
- Cuts. i. (107 × 80). Diana with five nymphs. (See cut 34.) ii.-xvi. (104-107 × 70-72). Scenes of the poem. (See Introduction, cuts 97-101 and 102, 103.)*

BODDI, Girolamo, Aretino. Capitolo della Fede Catholica. [67]

- s.a. Siena? [Triv.]*  
*1<sup>a</sup>: ¶ Capitolo in Terza Rima dela | Fede Catholica . . . . per Girolamo Boddi | Aretino . .*  
*Cut* (56 × 39). Christ on the cross, with the Virgin and S. John, in border of Sienese style.

S. BONAVENTURA. Aurea legenda maior beati Francisci. [68]

- 1509, 15 Kal. Mai (April 17). *Phil. Giunta. 8°. [Vitt. Em., Cas., Brera, B. M., Berlin.]*  
*Cut* (81 × 70). Stigmatization of St. Francis. (See cut 4).

S. BONAVENTURA. Meditazioni sopra la passione. [69]

- a. s.a. per Maestro Antonio Mischomini. [Cors., Mgl., Maruc.]*



- 8 cuts (107-109 × 82-86): v. (86½ × 108): Raising of Lazarus, Last Supper, Christ on the Mount of Olives, Betrayal, Scourging, Mocking, Crucifixion, Resurrection. (Very fine cuts, fine thin-lined style.) (See cuts 110, 146.) Earlier impressions than those in *Epistole et Evangelii*, 1495.
- b. s.a. [Cors., Ricc. (different edition?), Midhurst Mr. Fisher.]
- a 1<sup>a</sup>: ¶ Incominciono lediuote meditationi so | pra lapassione del nostro signore chauate | & fondate originalmente sopra sancto Bo- | nauentura . . . End. f 4<sup>b</sup>: ¶ Finite sono lediuote meditationi del nostro signor Giesu xpo.
- Cuts. i. (21 × 36). Christ on Cross. ii., iv., v., vii., ix., x., xi., xii. as in a. iii. Christ entering into Jerusalem. vii. Christ bearing his cross. viii. Christ before Pilate. Later impressions than in a, and in *Epistole et Evangelii*.

BRADIAMONTE, Sorella di Rinaldo.

[70

- a. s.l.e.a. (xv. cent.) [Erlangen.]
- 1<sup>a</sup>: Bradiamonte sorella di Rinaldo. End. 8. Finito il cantare di Bradiamonte. (Varnhagen, p. 31.)
- Cuts. i. Border (173 × 113): below, four putti playing with a stag and a roe, above two angels with medallions, with two busts. ii. (106 × 80). Bradiamonte on horseback, sword in hand, before her a knight falling down wounded with his horse. (Early grave style.) (See cut 15.)
- b. s.a. *Alle Scale di Badia*. [Triv.]
- A 1<sup>a</sup>: La Historia di | Bradamante | Sorella di Rinaldo | da Montalbano.
- Cuts. i. (85 × 108). Copy of a. ii. A knight unhorsing his antagonist. (Copy of cut of Pulci's *Morgante*.)
- c. s.a. *Alle Scale di Badia*. [Cors., Triv.]
- Cut. = b ii.
- d. 1558. *al Vescouado*. [March d'Adda.]

BUCOLICHE di diversi (Bern. Pulci, Francesco de Arsochi, Girolamo Benivieni, Jacopo Fiorino de Boninsegni). [71

- 1494, April 19. *Antonio Miscomini*. [Mgl., Siena, imperfect.]
- Cut. A student at his desk = *Cessolis*, Libro degli scacchi. (No. 101, iv. See cut 113.)

BUONDELMONTI, Ippolito & Dianora Bardi, Storia di. [72

a. s.a. [B. M.]

a 1<sup>a</sup>: ¶ Ypolito Buondelmonti & Dianora de Bardi ciptadini fiorentini. *End.* a 8<sup>a</sup>: ¶ Finito ypolito buōdelmōti & Dia | nora de Bardi ciptadini fiorentini.

*Cuts.* i. Border (176 × 121): below, two putti on pigs fighting, four others behind them; above, a dog chasing a hare (early grave style). ii. (106 × 86). Dianora embraces Ippolito, who is led to execution (very fine cut of early grave style). (See cut 25.)

b. s.a. [Erlangen].

1<sup>a</sup>: Ipolito Buondelmonti & Dianora de Bardi ciptadini fiorentini.

*Cuts* as in a.

c. s.a. *A pet. di Bartolomeo Castelli.* [Pal.]

*Cut.* Copy of a 2.

d. s.a. [Triv.]

1<sup>a</sup>: LA | HISTORIA D'HIPOLITO | BVONDELMONTI, ET DIANORA DE | BARDI . . .

*Cut.* Copy of a 2.

e. 1605. *Zanobi Bisticci.* [Triv.]

*Cut.* Copy of a 2.

Buovo d'Antona, Morte di.

[73

a. s.l.e.a. [Mgl.]

A 1<sup>a</sup>: LA MORTE DI BVOVO | D'ANTONA | CON LA VENDETTA DI SINIBALDO ET | Guidone . . .

*Cuts.* Two copies (or late impressions) of cuts of Pulci's *Morgante*.

b. s.l.e.a. [Triv.]

1<sup>a</sup>: LA MORTE DI BVOVO | D'ANTONA, CON LA VENDETTA | di Sinibaldo, & Guidone . . .

*Cuts.* Three copies of earlier engravings.

c. 1568, Sept. 17. [Triv.]

*Cuts* as in b.

BUSOTTO, AQUAROLO ROMANO, Novella di.

[74

s.a. (Catalogue Libri)?

CACCIA, descrizione di una. [By Bernardo Accolti?] [75

s.a. (beginning of the xvi. cent.). 8°. [Triv.]

a 1<sup>a</sup> cut, a 1<sup>b</sup>: ¶ SONETTO DEL SVBIECTO | DELLA OPERA.

a 11<sup>a</sup>: ¶ Descriptione duna Caccia di piu | nobilissime Donne

Fiorentine & | iamorāmēto di Venere . . . *End.* p. 4<sup>b</sup>: . . . per  
me che tātō tama. | ¶ Con gratia & Priuilegio.

*Cuts.* i. (128 × 85). Diana appearing to a youth sleeping under a tree. ii. (123 × 84). A youth sitting under laurels, while Amor is shooting his arrow against a goddess in clouds. (Good, smooth cuts.)

CACCIA DI BELFIORE.

[76

a. s.a. (xv. cent.). [Triv., B. M.]

1<sup>a</sup>: ¶ La Chaccia di bel Fiore | (cut) EGlieria ilsole amezo  
luniuerso | . . . *End.* 4<sup>b</sup>: ¶ Finita la chaccia di bel Fiore.

*Cut* (82½ × 108). Three men on horseback and three on foot hunting a roe. (Very fine cut of the early grave style.) (See cut 72.)

b. 1553 (July). [Triv.]

*Cut* as in a.

CALANDRI, Filippo. Arithmetica.

[77

a. 1491 (Jan. 1). *Lor. Morgiani & Giov. da Magonza.*

8°. Hain, 4234. [Vat., Mgl., Ven., Palermo, Spencer.]

*Cuts.* i. (114 × 78). Master and scholar (see cut 12). ii. (118½ × 81) and iii. (122 × 84). Drawing of different hands. Different borders and ledges; border (119 × 80) with two prophets and busts in the corners; another (119 × 81) with triton and nymph and angels; and (118 × 80) with candelabra with sirens. Large number of little cuts (37 × 37). (All in the early grave style.)

b. 1518 (July 20). *per Bernardo Zucchetto* 8° [Berlin.]

*Cuts* as in a.

CAMALDULENSIS Ordinis, Reformatio.

[78

1513 (Dec. 29). *Phil. de Giunta, impensis uero totius  
Camaldulensis ordinis.* [Berlin.]

*Cut* (84 × 104). The pope, LEO X. P.M. enthroned, with the arms of the Order of Camaldoli. (Smooth, thick cut.)

CAMPRIANO, Historia di.

[79

a. s.a. (Wolfenbüttel.) ?

b. s.a. (ca 1550). (Libri = Passano, p. 54 ?)

c. 1579 (?)

CANUNTIUS, Frater Petrus. Regule florum musice. [80

1510, May 18. *per Bernardum dictum Zuchettam impensa dicti fris petri canūtii.* [Berlin.]

*Cuts.* i. (177 × 126). A monk teaching another. ii. (83 × 108). Orpheus playing a violin before the animals.

CANZONE. Non aspetto gia mai con tal desio. [81

s.a. [B. M.]

1<sup>a</sup>: NON ASPETTO GIA MAI | CON TAL DESIO.

*Cut* (105 × 104). A woman shooting an arrow against Amor, who is flying over a youth chained on a tree.

CANZONI diverse. [82

s.a. *Fece stampare M. Francesco di Giovanni Benvenuto.* [Berlin K.]

a 1<sup>a</sup>: ¶ TV TI LAMENTI ATORTO ¶ Canzone della ingratitude | ¶ Capitolo cōtro alla speranza . . .

*Cuts.* i. = 81 a. ii. (25 × 22). A knight on horseback = *Calandri* Arithmetica (No. 77 a)?

CANZONE a ballo composte da diversi autori. [83

1563, July. [Triv.]

1<sup>a</sup>: Canzone a ballo composte da diuersi Autori . . . .

*Cut* (109 × 86). Four youths playing before the house of a lady. (Florentine?)

CAPITOLO, ORATIONE ET LAUDE DIVOTE. [84

s.a. *Fece stampare ser Zanobi della barba.* 8°. [B. M.]

1<sup>a</sup>: Capitolo oratione 1 | laude deuote.

*Cut* (76 × 64). Circle with y.h.s. in a glory, on black ground; a crucifix above.

CARNEVALE E QUARESIMA, Contrasto di. [85

a. s.a. [B. M.]

a 1<sup>a</sup>: ¶ El contrasto di Carnesciale 1 laquaresima. | Al tempo . . .

*End.* a 8<sup>a</sup>: Finito el contrasto del Carnesciale & della quaresima.

*Cuts.* i. (72 × 99). A man at table, a woman roasting a fowl. ii. (74½ × 101). A fishmonger's shop; girls with onions. (Early, hard cuts.) (See cuts 68 and 69.)

b. s.a. *Ad instantia di S. Francesco di Giouanni Benuenuto.*  
[Cors.]

a 1<sup>a</sup>: ♣ LA Guerra & contrasto di Carnesciale : & della Quaresima.  
| AL tempo che uolouano epennate . . .

*Cuts* as in a.

c. s.a. (ca 1500). [Rothschild Catalogue vol. i. n. 1027.]  
EL CONTRASTO ouero battaglia delo | Carnouale & dela Quaresima.  
| AL tempo . . .

*Cut*?

d. s.a. *Appresso le Scale di Badia.* [Mgl.]

A 1<sup>a</sup>: IL GRAN CONTRASTO | E LA SANGVINOSA BATTAGLIA DI |  
Carnouale, e di Madonna Quaresima.

*Cut.* i. = a i.

e. s.a. [Cors.]

A 1<sup>a</sup>: IL GRAN CONTRASTO | E LA SANGVINOSA GVERRA DI |  
carnonale (*sic*), e Madonna Qua- | resima. | AL tempo . . . *End.*  
A 7<sup>a</sup>: . . . | al vostro honor finita ē l'historia. | IL FINE.

*Cut* (84 × 108). Four men drinking and singing. (See  
cut 176.)

f. s.a. [Poldi.]

*End.* . . . al vostro honore, e finita l'historia | IL FINE.

*Cut* as in e.

g. s.a. (ca 1550). [Triv.]

1<sup>a</sup>: IL GRAN CONTRASTO | E LA SANGVINOSA GVERRA DI | Car-  
nouale, e Madonna Quaresima.

*Cut* as in e.

h. s.a. (ca 1550). [Poldi.]

1<sup>a</sup>: IL GRAN CONTRASTO | E LA SANGVINOSA GVERRA DI | Messer  
Carnouale e Madonna Quaresima.

*Cut* as in e.

i. s.a. *Siena.* [Triv., Ambros.]

*Cuts.* i. Copy of cut e, ii. copy of a i. and two other cuts.

k. s.a. [B. M.]

1<sup>a</sup>: El contrasto di Carneuale ⁊ de Quaresima. | AL tempo . . .  
*End* 4<sup>o</sup>: al nostro honore finita la historia FINIS.

*Cut* (114½ × 124). A man at table on the l. with a spit,  
with cakes; a woman roasting something at the fire;  
before the door a girl with a basket with onions, on  
the r.

l. s.a. *Ad instantia di Francesco di Jacopo: Vocato el conte  
cartolaio.* [Berlin K.]

a 1<sup>a</sup>: ¶ LA guerra & contrasto di Carnasciale: & della Quaresima.  
| AL tempo . . .

*Cut* (73 × 74). Two youths, playing a lute and a violin,  
walking with a girl (smooth, late cut).

CARNEVALE E QUARESIMA, Rappresentatione e festa. [86

a. 1554, April. [Poldi, (Y.) Triv.]

*Cuts.* i. Angel. ii. = 85 a i. iii. = *Pulci*, Morgante.  
iv. (81 × 107). Two youths carrying baggage, pre-  
ceded by a little man with a sack and a basket. (This cut  
probably belonged to a lost edition of the life of Æsop.)  
(See cut 118.) v. Knight followed by others on horseback  
to the l.; a warrior preceding them to a town. vi. A  
battle against a town, the defenders throwing stones. (In  
the style of the *Quadriregio*.) vii. A saint being burnt  
(late, rude).

b. 1568. [B. M.]

Same cuts as a.

CASSANDRA ET CONSUBRINO, innamoramento di. [87

a. s.a. [B. M.]

A 1<sup>a</sup>: INNAMORAMENTO DI CASSANDRA ET CONSV- | brino, nuoua-  
mente composto per A. M. Cittadino Fiorentino. *End.* A 6 :  
. . . popol mio diletto. | IL FINE.

*Cut* = *Gualtieri* e Griselda, Novella di, s.a. (No. 215 a. iii.)

b. s.a. [Triv.]

1<sup>a</sup>: INNAMORAMENTO DI CASSANDRA ET CONSV- | brino, nuoua-  
mente composto per A. M. Cittadino Fiorentino.

*Cut.* Copy after *Maria* per Ravenna, historia di, s.a.  
(No. 272 a. iii.)

CASSIA, Simone di. See EPISTOLE ET EVANGELI.

CASTELLANI, Castellano. Morale. [88

s.a. (before 1538). [Mgl.]

1<sup>a</sup>: ¶ MORALE composto p messer Castellano Castellani / doue  
sinarra | . . . *End.* 2<sup>a</sup>: . . . pace nō regna. | Finis.

*Cut* = *Gesù*, Natività, Rappresentazione, 1538 (No. 174 b)  
(but earlier impression).

CASTELLANI, Castellano. Evangelii della quadrage-  
sima. [89

s.a. (*A. de Ghirlandis et A. de Tubinis*.) Hain, 4584.  
[Florence, Baron de Landau.]

a 1<sup>a</sup>: Cominciano euangelij della quadregesi | ma composti in  
uersi per me Castel | lano di Pierozo Castellani.

*Cut* = *Epistole et evangeli*, 1495, and printer's mark. (It.  
Pr. M. 56.)

CASTELLANI, Castellano. Stanze in laude della croce. [90

s.a. *Francesco di Giovanni Benvenuto*. [Mgl.]

*Cut* = *Gesù, Passione, Rappresentazione*, 1511 (No. 178 a,  
ix.).

CASTELLANI, Castellano. Meditazione della morte. [91

a. s.a. (Pacini.) [Mgl.]

a 1<sup>a</sup>: ¶ Meditazione della morte cōposta da Messer Chastellano de  
Castel | lani . . . *End.* 4<sup>a</sup>: . . . pieno & di dolore | FINIS.

*Cut* (107 × 83½). A hermit terrifying three kings by the  
sight of a skeleton in a tomb. (Smooth and round style.)  
(*See cut* 117.)

b. s.a. [Mgl., Triv.]

1<sup>a</sup>: Meditazione della morte. ¶ ¶ Meditatio mortis / composita p  
me Castellanium . . . *End.* 4<sup>a</sup>: . . . gloria in ciel misura. |  
FINIS.

*Cuts.* i. (108 × 84). Reversed copy of a. ii. (101 ×  
73½). Death killing the young whilst the old ones are  
running behind him. (Smooth and round style.)

CASTELLANI, Castellano. Sonetti. [92

s.l.e.a. Hain, 4583 [?].

CASTELLANI, Castellano. Rappresentazione di S. Eufrasia. *See*  
EUFRASIA.

—— Rappresentazione del figliuolo prodigo. *See* FIGLIUOLO  
prodigo.

—— Rappresentazione della Cena e della passione. *See* GESÙ,  
Rappres. della cena.

—— Rappresentazione di S. Onofrio. *See* ONOFRIO.

—— Rappresentazione di S. Tommaso. *See* TOMMASO.

—— Rappresentazione di S. Venanzio. *See* VENANZIO.

—— Storia del. *See* LANCIOTTI.

S. CATERINA, Leggenda di. [93

a. s.a. [Mgl.]

a 1<sup>a</sup>: LA LEGGENDA DI SANCTA CATE | RINA VERGINE ET  
MARTYRE. *End.* b 4<sup>a</sup>: ¶ Finita la leggēda di sancta Caterina  
Vgine & martyre.

*Cut* (99 × 71). The saint standing with book and palm and wheel.

b. s.a. [Mgl.]

1<sup>a</sup>: Leggenda di S. Caterina vergine e martyre.

*Cut* as in *a* (?).

c. s.a. *appresso alla Badia*. [Ricc.]

1<sup>a</sup>: Historia, vita, miracoli, e morte di Santa | Caterina.

*Cut* as in *a* (? or copy).

## S. CATERINA, Rappresentazione di.

[94

a. s.a. [Mgl., Cors.]

a 1<sup>a</sup>: ¶ La rapresentatione di sancta Caterina uirgine & martyre.

End. b 4<sup>a</sup>: ¶ Finita la rapresentatione di san | ta Caterina uirgine & martyre.

*Cuts*. i. Angel. ii. = Leggenda, No. 93 *a*. iii. = *Apolonia*, Rapp., No. 33 *a* vii. iv. (108½ × 85). The saint between the wheels which are being shattered by an angel, one of the executioners is falling, the other fleeing to the r. (Hard, early cut.)

b. s.l.e.a. [Ricc.]

a 1<sup>a</sup>: ¶ La rapresentatione di sancta Caterina uirgine & martyre.

End. b 4<sup>a</sup>: ¶ Finita la rapresentatione di sancta | Caterina uirgine & martyre.

*Cuts*. i., ii., iii., iv. as in *a*. v. = *Margherita*, Rapp. di. (No. 261 *a*, vi.)

c. 1515, Aug. 8. *Fece stampare Maestro Francesco di Giouanni Benvenuto: Sta dal canto de' Biscari*. [Pal.]

*Cut* (75 × 100). A saint with crucifix, branch, and model of a church standing to the r. over a devil. (Smooth, clumsy cut.)

d. 1534, July 30. *Francesco di Giovanni Benvenuto*. [Pal.]

*Cuts*. i. = *a* ii. ii. = *a* iii. iii. = *b* v., or copies?

e. 1554, March. *Dirimpeto a Badia*. [Triv., Ambros., Poldi.]

*Cuts*. i. (130 × 95). The saint kneeling to the l. between the wheels, under which are lying two executioners; above, two angels (late, scratched, Venetian manner). ii. (73 × 105). A king enthroned on the l., before him a king in armour; three men sitting in the background (smooth, round). iii. = Pulci's *Morgante*. iv. = *Apolonia*, Rapp. s.a. (33*a*), vii. (copy). v. (73 × 104). Burning of a young man (late, very rude). vi. The saint beaten (55 × 79) (late, very rude). vii. (74 ×



- 102). A kneeling messenger hands a letter to a king enthroned on the r. (smooth, round). viii. = *Esope*, 1495 (137 a). ix. = a iv.
- f. 1561. *Ad Instantia di Paghol Bigio appresso alla Badia.* [Mgl., B. M.]  
Cuts as in e.
- g. 1568. *per Bartolomeo Anichini.* [Pal.]  
Cuts as in c.
- b. 1569. *Appresso alla Badia.* [Mgl., Triv.]  
Cuts as in e; but iii. and vii. are rude copies.
- i. 1588. *Appresso Giovanni Baleni.* [Mgl., Triv., Poldi.]  
Cut. Copy of a iii.
- k. s.a. *Alle Scale di Badia.* [Mgl.]  
Cut = a ii.
- l. s.a. *Alle Scale di Badia.* [Triv.]  
Cut = e i.

CAVALCA, Domenico. Specchio di croce. [95]

- a. s.a. Hain, 4784. [Vitt. Em., Triv.]  
a 1<sup>a</sup>: ☩ Specchio di Croce. 2<sup>a</sup>: ☩ IN NOME Del padre & del figliuolo & dello spiri | to sancto Amen. . . . End. m 6<sup>a</sup>: ☩ Impresso in Firenze . . . solo in dio re- | gna perfectione.  
Cuts. i. a (99 × 86). Crucifixion. ii. a (99 × 87). A monk with another, on the l. of a cloister, speaking to nuns. (See cut 32.)
- b. 1490, March 27. *per Franciescho di Dino di Jacopo Fiorentino.* Hain, 4787. [Cors., Mgl., Pal.]  
Cut. (122 × 112). Christ on the cross, Mary and St. John. (See Introduction and cut 2.)
- c. 1493, Nov. 14. *Antonio Miscomini.* Hain, 4788. [Cas., Vat., Mgl., Pal.]  
Cut (86 × 108). Crucifixion.

CAVALCA, Domenico. Frutti della lingua. [96]

- a. s.a. Hain, 4777.
- b. 1493, Sept. 4. Hain, 4779. *Lor. Morgiani & Giov. di Piero da Magonza* fol. [Cas., Brera.]  
Cut = Bettini, Monte santo, 1491 (No. 60, ii.).

CAVALCA, Domenico. Pungi lingua. [97]

- 1494, June 10. Hain, 4776. [Triv.]  
Cut = Cavalca, Specchio di croce. s.a. (95a) ii.

S. CECILIA, Rappresentazione.

[98

a. s.a. (before 1516 See No. 130 b). [Cors., Mgl.]

a 1<sup>a</sup>: ¶ LA RAPPRESENTATIONE di Sancta Cecilia uergine & martyre.  
End. a 8<sup>b</sup>: . . . Finis. | ¶ Recitata per la compagnia del Vangelista.

Cuts. i. border ( $181\frac{1}{2} \times 123$ ). Below, Christ in sarcophagus between two angels; above, the sudarium with two cherubs = *Barbara*, Rappr. di (44 a). ii. ( $108 \times 82$ ).  
s. CI | CILI | A standing to the r., holding a palm and a book (large smooth style).

b. 1517, Dec. 19. *Fece stampare Francesco di Giovanni Benvenuto, sta dal canto de Bischari*. [Triv., Mgl.]  
Same cut as a ii., without the inscription.

c. s.a. (ca 1550). [Mgl. (Ee), Triv., Poldi (Gg).]

A 1<sup>a</sup>: LA | RAPPRESENTATIONE | DI SANTA CECILIA | Vergine, & Martire. End. A 8<sup>b</sup>: IL FINE. | Stampata in Fiorenza.

Cuts. i. = a ii., without the inscription. ii. ( $70 \times 103\frac{1}{2}$ ). A priest baptizes a knight, five other persons (smooth and round). iii. ( $76\frac{1}{2} \times 103\frac{1}{2}$ ). A man speaking to a king, whose sceptre is lying on the ground (fine style). iv. ( $71 \times 101$ ). An Eastern king speaking to a knight kneeling before him (smooth and round). v. ( $71 \times 103$ ). A female saint before a prison speaking to two prisoners (hard, rude). vi. = *Apollonia*, 1554, No. 33 c (x). vii. = *Fior di virtù*, No. 150 a (mice).

d. s.a. (after 1559). [Cors., Triv., Berl. K.]

1<sup>a</sup>: LA RAPPRESENTATIONE | DI SANTA CECILIA | VIRGINE ET MARTIRE . . .

Cuts. i. = b. ii., iii., vi., ix., x., xii. = Pulci's *Morgante*. iv. A saint kneeling before the Pope = *Domitilla*, Rappr., No. 127 a. v. ( $75 \times 99$ ). A king and a queen baptized near a fountain. vii. Later impression of *Saul*, Rappr. d. *Distruzione di*, 1559, No. 373 c (viii.). viii. ( $74 \times 101$ ). Two youths and a queen, with a lady in a garden = *Rosana*, Rappr., No. 367 a ii. xii. ( $72\frac{1}{2} \times 103$ ). A female saint kneeling to the l. in a chapel before an altar; Christ in glory, with two angels (signed, "N."). Also late copies or repetitions.

e. 1571. *A stanza di Jacopo Chiti*. [Cors., Pal., Ricc., Berlin K.]

Cuts. i. = b. Other cuts, copies or repetitions.

f. 1586. *Giovanni Baleni*. [Pal., Ambros., Poldi.]

Cuts. Rude copies.

g. 1617. *Heredi di Francesco Tosi.* [Mgl.]  
*Cuts.* Copies.

CERBINO, Novella di. [99]

s.a. (ca 1500). [Triv., Mgl.]

a 1<sup>a</sup>: ¶ La nouella di Cerbino. *End.* a 6<sup>b</sup>: . . . cōdocto alporto  
di salute. | FINIS.

*Cut* (76 × 102). A sea-fight; two vessels to the r., in  
front a rowing vessel (early, hard).

CERCHIS, Raphael Petrus de. Il birracino. [100]

1497 (12 Kal. Mai.). *per Ser Laurentium de Morgianis im-  
pensa Ser Petri de Pacinis.* Hain, 4882. [Mgl., Palermo,  
Stuttg.]

*Cut* (199 × 130). Border, with ornaments of acanthus.

CESSOLIS, Jacopo de'. Libro di giuoco di scacchi. [101]

1493, March 1. *per Maestro Antonio Miscomini.* Hain,  
4900. [Vat., Palermo, Berlin, Berlin K., Spencer.]

a 1<sup>a</sup>: ¶ LIBRO DI GIOVOCHO DI SCACCHI | intitolato de costumi  
deglhuomini & degli | offitii de nobili. *End.* i 4<sup>b</sup>: Finis.

*Cuts.* i. (112 × 132). Two men playing at chess before  
a king (finest style). (*See cut* 148.) ii. (73 × 100).  
A king enthroned. iii. The queen. iv. The student  
at his desk. (*See cut* 113.) v. The knight. (*See*  
*cut* 112.) vi. The "Rochi," the lieutenant of the  
king. vii. The workman. (*See cut* 115.) viii. The  
smiths. (*See cut* 114.) ix. The tailor. x. The mer-  
chants and bankers. xi. The surgeon. xii. The inn-  
keeper. xiii. The guardian of the city. xiv. The  
robber. (All of the same size as ii.—same style of  
drawings, but different manners of engraving.) (*See*  
Introduction.)

CHERUBINO DA SPOLETO. Della Vita Spirituale. [102]

1494, June 28. *per Lorenzo de Morgiani & Ioanni da Ma-  
ganza.* Hain, 4943. [Vat., Vitt. Em., Casan.]

*Cut* (85 × 109). A monk kneeling to the r., leaning  
against a cross, seven other monks kneeling round him.

CHERUBINO DA FIRENZE. Confessionario. [103]

s.l.e.a. 8°. [Cors.]

a 1<sup>a</sup>: ¶ CONFESSONARIO DI | Frate Cherubino da Firenze dell'

or- | dine de Predicatori. *End.* e 7<sup>a</sup>: . . . di uita | eterna  
Amē. | FINIS. | LAVS DEO.

*Cut* (101 × 74). A monk sitting to the l. in a chapel, a penitent kneeling before him; another monk entering on the l. (hard cut).

CHIARINI, Giorgio? Libro di mercatanzie. [104

s.a. *appetitione di Ser Piero da Pescia*. Hain, 4955. [Cors., Mgl., Ricc., B. M.]

1<sup>a</sup>: ¶ Questo e / ellibro che tracta di Mercatatie & usanze depaesi.  
a 1<sup>a</sup>: ¶ INCOMINCIA IL LIBRO DI TVCTI | ECHOTVMI. CAMBI.  
MONETE. | pesi. . . . *End.* t 4<sup>a</sup>: ¶ Impresso | in Firenze appeti-  
tione di Ser Piero | da Pescia.

*Cuts* (80 × 98½). A banker's shop (hard, early cut). Two marks of Pacini.

CHRISTINE. *See* CRISTINA.

CICILIANO, Alessandro. *See* ALESSANDRO Ciciliano.

CIRINO d' Ancona. *See* LIONBRUNA, Storia di.

CLEOFAS ET LUCA, Comedia di. [105

a. s.a. *appresso i Giunti*. [Siena.]

*Cut*. Christ with the disciples at Emmaus = *Epistole & Evang.* 1495.

b. 1575. [Ricc., Poldi.] s s s of the volume.

1<sup>a</sup>: COMEDIA SPIRITVALE | DI CLEOFAS, ET LVCA | NVOVA-  
MENTE RISTAMPATA.

*Cut* as in a.

COMPAGNI, Novella di due. *See* NOVELLA.

COMPAGNIA overo fraternita di battuti, libro di. [106

a. 1493, Feb. 17. *Laur. Morgiani & Joh. de Maguntia*.  
Hain, 5552. [Mgl., Modena.]

a 1<sup>a</sup>: ¶ Libro da compagnia / o / vero | di fraternita di battuti.

*Cuts*. i. (75 × 100). The members of the Compagnia in procession, following a man who carries the crucifix.  
ii. (101 × 84). Christ on the cross, with Mary and St. John. iii. (112 × 84). Annunciation of the Virgin.  
iv. (68 × 48). King David kneeling to the l. Initial with King David.

b. s.a. *Antonius Venetus*. Hain, 5549 and 10076. [Mgl.]

c. 1511. *Bartholomaeus de Libris*.

COMPITARE, El modo da insegnare. [107]

s.l.e.a. (Catalogue of the coll. Destailleur, n. 984, with reproductions.) [Chantilly, Duc d'Aumale.]

*Cut* (180 × 125). A schoolmaster chastising a boy (very fine cut in the early grave style).

CONFESSIONE utile a condurre il peccatore a uita eterna. [108]

s.l.e.a. 8°. [B. M.]

1<sup>a</sup>: ¶ Confessione utile a condurre il peccatore a uita eterna.  
*End.* 4<sup>a</sup>: .P. .F. | FINIS.

*Cut* = *Savonarola*, Tract. d. oratione mentale (No. 383 b, i.).

CONFESSIONE, le parti della. [109]

s.a. (after 1513). *Fecce istampare maestro Zanobi della | Barba.* 8°. [London, Mr. Murray.]

a 1<sup>a</sup>: ¶ Le parti uuole hauuere lacōfessione | & loratione della sãcta cōmunione.

*Cuts.* i. = *Firenze*, Riforma di 1513 (No. 152) (but later impression, see cut 172). ii. (56 × 39½). Christ on the cross, with Mary and St. John.

CONSTANTINO. See COSTANTINO.

CONTRASTO dell' angelo e del demonio. [110]

a. s.a. (ca 1550). [Triv.]

A 1<sup>a</sup>: EL CONTRASTO DE L'ANGELO ET DEL DEMONIO.

*Cut* (93 × 71). The devil and an angel disputing the soul of a young man kneeling in a churchyard (cut of the early grave style).

b. s.a. (ca 1550). [Triv.]

A 1<sup>a</sup>: El contrasto dell' angelo, et del demonio.

*Cut* as in a.

c. 1588. *Giovanni Baleni*. [Ambros.]

*Cut* as in a.

CONTRASTO dell' acqua e del vino. [111]

a. s.l.e.a. (ca 1550). [Ambros.]

1<sup>a</sup>: Contrasto dellacqua | ⁊ del Uino. *End.* 2<sup>a</sup>: ¶ Finito e il contasto (*sic*) dellacqua | ⁊ del vino.

*Cuts.* i. Border of first page (175 × 121). Ornaments rising on the r. and l. from vases. ii. (104 × 78½). King

and queen at table; two young men on the l., a man in oriental dress on the r. (Copy ?)

b. s.l.e.a. [B. M.]

1<sup>a</sup>: EL CONTRASTO DE LACQUA ET DEL UINO. *End.* 4<sup>b</sup>: Canzon Damore | . . . Finis.

*Cut* (109 × 117). King and queen and two young men at table.

c. s.l.e.a. [Munich.]

A 1<sup>a</sup>: El Contrasto de Lacqua ⁊ del Uino. | Con certe altre canzon bellissime. *End.* A 4<sup>a</sup>: ¶ Magior guerra. | ¶ FINIS.

*Cut* (111 × 111). King and queen, with two young men at table (thick, scratched cut, in Venetian manner).

#### CONTRASTO d'uno vivo e d'uno morto. [112]

a. s.l.e.a. (ca 1500). [Triv.]

1<sup>a</sup>: Cōtrasto Duno Uiuo ⁊ Duno Morto. *End.* 4<sup>b</sup>: Finito el contrasto del uiuo ⁊ del morto.

*Cut* (114 × 127). Death, sitting in a tomb, speaks to a youth standing on the r. (hard cut).

b. s.l.e.a. [Triv.]

1<sup>a</sup>: Contrasto Duno Uiuo ⁊ Duno Morto.

*Cut* (110 × 113½). Copy (?) of a.

c. s.l.e.a. [Triv.]

a 1<sup>a</sup>: Io sono il gran capitano della morte | . . . *End.* a 4<sup>b</sup>: Finito il cōtrasto del uiuo & morto.

*Cut* (115 × 121½). Death on a winged horse, galloping to the l.; king and doge on the ground; on the l. a frightened man standing (hard and angular).

d. s.l.e.a. [Triv.]

a 1<sup>a</sup>: Io sono il grā capitano della morte | . . . *End.* a 4<sup>b</sup>: Finito il cōtrasto dil uiuo & morto.

*Cut* (113 × 121). Reversed copy of c.

e. s.l.e.a. [B. M.]

1<sup>a</sup>: DVA CONTRASTI | VNO DEL VIVO | E DEL MORTO ET | l'altro dell' Anima & del Corpo | . . . | dal San Bernardo.

*Cuts.* i. Border (193 × 127). ii. (99 × 71). Reversed copy of cut of a (round and smooth).

f. 1572. [March. d'Adda.]

g. 1591. *Giovanni Baleni.* [Triv.]

Border and cut = ? e.

h. 1614. *Alle Scale di Badia.* [Mgl.]

*Cut* = ? e, and later rude cuts.

CONTRASTO del Carnevale e della Quaresima. *See* CARNEVALE.

S. COSIMO E S. DAMIANO, Historia di. [113

a. 1558. [Cors. (2 copies), Triv., Wolfenbüttel?] Y Y Y  
of the volume.

1<sup>a</sup>: La Istoria di San Cosimo ⁊ Damiano . . . Nuouamente  
Ristampata. End. 2<sup>b</sup>: In Firenze l'Anno del Nostro Signore.  
MDLVIII.

Cuts. i. (127½ × 94). 8 CHO' = SIMO' E' = 8 = DAMI.  
The two saints standing, Cosimo on the l., holding a  
box; S. Damian, a book and a glass (signed L, in the  
scratched Venetian manner). ii. (69 × 79). A monk  
speaking to a prisoner; on the l. two saints beheaded, a  
monk kneeling before them (hard and angular).

b. 1580. Matteo Galassi. [B. M.]

1<sup>a</sup>: Leggenda ⁊ oratione di Santo Cosi- | mo ⁊ Damiano.

Cut (97 × 91). The two saints standing; in the corners,  
cherubs; below, three feathers in a ring: SEMPER.

COSTANTINO, Rappresentazione di. [114

a. s.a. [Ricc., Pal.]

1<sup>a</sup>: ¶ RAPRESENTATIONE DI CONSTANTI | no Im Peradore & di  
santo Siluestro Papa Et di Santa | Helena im Peratrice. End.  
B 6<sup>b</sup>: stampato in Firenze.

Cuts. i. Angel. ii. Copy of Pulci's *Morgante*, 1500  
(army of knights on horseback, with standard to the r.).

b. s.a. *Ad instantia di. M. F. Benvenuto*. [Mgl.]

Cuts = a?

c. s.a. *Alle Scale di Badia*. [Triv.]

Six cuts, copies or late impressions.

d. 1555. [Mgl., Poldi "Mm."]

A 1<sup>a</sup>: LA | RAPRESENTATIONE | DI CONSTANTINO IMPERADORE.

Cuts. i. Angel. ii. = a. iii., iv. = *Fior di virtù*. v. =  
*Politiano*, Giostra s.a. (No. 336 a, iv.). vi. (76 × 103).  
A Renaissance building, to which are approaching two  
persons; two others sitting on the r. vii. (76 × 103).  
Two kings embracing; on the l. and r. two other kings  
and attendants (fine, thin style; 3rd group). viii. (70  
× 100). The finding of the Cross (rude). ix. Battle of  
knights.

e. 1562. *Paghol Bigio, appr. la Badia*. [Cors.]

Cuts. i. Angel. ii. = *Giuditta*, Rappr. di, 1519 (No. 204  
a, iii.). iii. Copy of *Apollonia*, Rappr. s.a. (33 a, vii.).  
iv. = Pulci's *Morgante*. v. (75 × 103). A king speak-  
ing to an old king standing with four followers; on the

- l. a group of four women (fine cut of 3rd group). (See cut 124.) vi. = d, viii.  
 f. 1571. *A stanza di Jacopo Perini da Villa Basilica*. [Berlin K., Siena.]  
 Seven cuts, repetitions or late copies.  
 g. 1588. *Giovanni Baleni*. [Triv., Poldi.]  
 Cuts, rude copies.  
 COSTANZA e Biagio. See GIAMBULLARI, Bernardo.

S. CRISTINA, Rappresentazione di. [115

- a. s.l.e.a. (xv. cent.) [Mgl., Ricc., Triv., B. M., Bodl.]  
 1<sup>a</sup>: ¶ La rapresentatione di sancta christina uirgine & martyre.  
 End. 8<sup>b</sup>: ¶ Finita la rapresentatione di Sancta Christina.  
 Cuts. i. Angel. ii. = *Apollonia*, Rappr. s.a. (33 a, vii.).  
 iii. (71 × 103). S. Cristina thrown in the water by two soldiers (early grave style).  
 b. s.a. *Apititione di Maestro Francesco Benvenuto sta dal canto de Bischeri*. [Pal.]  
 Cuts. i. Angel. ii. Copy of a ii. iii. Copy of *Margherita*, Rappr. s.a. (No. 261 a, vi.).  
 c. s.l.e.a. (after 1555). [Mgl., Poldi.]  
 1<sup>a</sup>: LA RAPPRESENTAZIONE | DI SANTA CHRISTINA | VERGINE ET MARTIRE.  
 Cuts. i. Angel. ii. = a. iii. = *Margherita*, Rappr. (No. 261 a, iii.). iv. (104 × 76). A banquet with four kings, two servants, and two musicians (late copy?). v. Copy of *Apollonia*, Rappr. (33 a, vii.). vi. *Maria*, Rappr. d'un miracolo, s.l.e.a. (No. 270 a, ii.).  
 d. s.a. *per Lorenzo Peri al primo d'agosto*. [Pal.]  
 Cuts. i. Border, with two dolphins. ii. A town.  
 e. 1555, Sept. [Mgl., Poldi "Cc."]   
 Cuts. i. Angel. ii. = a ii. iii. = *Paolino*, Rappr. di, s.a. (No. 322 a, iv.). iv. = *Margherita*, Rappr. di, s.a. (No. 261 a, iv.). v. Copy of Pulci's *Morgante*. vi. (96 × 74½). On the r. a king speaking with a youth; other persons, one of them looking out of the window (late, round). (See cut 181.) vii. = *Apollonia*, Rappr. s.a. (33 a, vii.). viii. Young man with serpent = *Esope*, 1495. ix. (71 × 103). A knight baptizing another (smooth, round, late). x. (68 × 108). Two angels carrying the soul of a dead knight to heaven (style or the *Quadriregio*).  
 f. 1568. *Appresso alla Badia* [Ricc., Triv., Berlin K.]  
 Eight cuts taken from earlier editions and other books.



g. 1588. *Giovanni Baleni*. [Poldi, Triv.]

*Cuts*. Copies of earlier editions of this and other prints.

h. 1603. *Appresso Zanobi Bisticci*. [Cors., Triv., Poldi.]

*Cuts*. Two copies and iii. (63 × 76), Martyrdom of St. Sebastian; two warriors in half-figures (early, good outline cut).

CRISTOFORO Scultore. Capitolo primo. [116]

s.l.e.a. [Berlin K.]

a 1<sup>a</sup>: ☞ Capitolo primo composto per Christophoro scultore.  
*End.* 2<sup>a</sup>: FINIS.

*Cut* (70 × 114). A shepherd blowing a pipe on the l.; a goddess with arrow; on the r., a young man with violin (smooth, thick, rude cut).

CYNTHIO, Ercole. Opera noua che insegna cognoscere le fallace donne. [117]

s.l.e.a. [Triv.]

a 1<sup>a</sup>: Opera noua che insegna cognoscere le fallace | donne e quelle insegna amare: composta per | Hercule Cynthio. *End.*  
4<sup>a</sup>: Finis.

*Cut* (114 × 109½). In a room a man in a long garment speaking to another, who seems to be frightened (hard, angular cut, with smooth scratchings).

DAMIANUS, Petrus. Vita b. Romualdi. *See* ROMOALDO.

DANIELE, Insonio de. [118]

s.l.e.a. [Triv.]

1<sup>a</sup>: Insonio De Daniel. | Questo sie el modo de vedere le signifi-  
| catione de Daniel propheta se-- | condo gli di della luna.

*Cut* (112 × 120). Daniel sitting on a throne, holding a book in the left hand, with the right pointing above; two persons sleeping in a bed on the l. and on the r. (hard and angular cut, with smooth scratching).

DANTE. Credo. [119]

a. s.l.e.a. (xv. cent.) [Cors., Darmstadt, B. M.]

a 1<sup>a</sup>: ☞ Credoche Dante fece quando fu accusato per heretico | allo Inquisitore essendo lui a Ravenna. *End.* a 4<sup>a</sup>: Finito il credo di Dante.

*Cut* (98 × 73). Dante, standing to the l., holds a book in the left hand, and points with the right to the Holy Trinity.

b. s.l.e.a. (End of xvi. cent.) [Aless.]

1<sup>a</sup>: CREDO DI DANTE. | AL tēpo che Dante il suo libro deciso  
| . . .

*Cut* (114 × 83½). Dante, going to the l., perceives the  
three beasts (copy?).

DATI, Giuliano. Storia di S. Barbara. [120

s.a. (1494?). [Triv.]

a 1<sup>a</sup>: La Historia Di Sancta Barbara | Uirgine Et Martyre. *End.*

a 4<sup>a</sup>: p messer giulião de datti de fiorēza | . . . nelāno.  
M.CCCC.LXXXXiiii. i fiorēza. | . . .

*Cut* (115 × 124). S. Barbara, standing over a knight,  
holds a chalice in the l., a tower on the l. (hard and  
angular cut).

DATI, Giuliano. Storia et leggenda di S. Biagio. [121

s.l.e.a. 8°. [Munich.]

1<sup>a</sup>: Historia ⁊ leggenda di | Sācto Biasio Vescouo ⁊ marty | re  
composta in rima per Messer | Giuliano Dati. *End.* 4<sup>a</sup>: . . .  
uederlo ciascun digno | ¶ AMEN.

*Cut* (77 × 58). The saint enthroned, blessing ".s.—.B."  
(late scratched cut in the Venetian manner).

DATI, Giuliano. La Magnificenza del prete Janni. [122

a. s.l.e.a. (xv. cent.). [B. M.]

1<sup>a</sup>: ¶ Lagran Magnificentia del Prete Janni Signore dellindia |  
Maggiore & della Ethiopia. *End.* 4<sup>a</sup>: . . . cōposto . . . per  
Messer Giuliano Dati | Fiorētino . . . religio | ne. AMEN.

*Cuts.* i. (159 × 106½). Prester John sitting under a tree,  
with crucifix, surrounded by twelve cardinals; below,  
inscription in seven rows (very fine cut of the fine, thin-  
lined style). (*See* cut 147.) ii. (104½ × 82). A scholar  
sitting on the r. before his desk, with book and globe =  
*Pietrobono* Advogario, Pronosticatio, 1496 (No. 332).

b. s.l.e.a. [Triv.]

1<sup>a</sup>: La Magnificentia del Prete Janni.

*Cut* (113 × 100). Copy of a i.

DATI, Giuliano. Delle ricchezze d'India. [123

s.l.e.a. [Triv.]

1<sup>a</sup>: Quiui si nomia tutte le richeze e cose tri | umphale cō tutte le  
prouintie e regni | . . . dindia mazor. *End.* 4<sup>a</sup>: . . . per  
misser giuliano | Dati Fiorentino . . . religione. Amen.

- Cuts.* i. (72 × 112). King David enthroned with his court, a youth kneeling on the l. (Venetian manner).  
 ii. Copy of *Novella* di due preti s.l.e.a. (No. 300, i.).  
 iii. (117 × 125). Martyrdom of S. Orsola (copy).

DATI, Giuliano. Storia di Sancto Jobbe Profeta. [124 s.l.e.a. [Triv., B. M.]

a 1<sup>a</sup>: Historia Di Sancto Job Propheta. *End.* 2<sup>a</sup>: . . . per messer iuliano Dati fiorentino | in Roma. | Laus Deo.

*Cut* (114½ × 118). Job lying on the l. under a roof; on the r. a youth speaking to a man with lute; a third man speaking to Job (hard, angular; copy?).

DATI, Giuliano. Lettera delle isole. [125

a. 1493, 26 Oct. [B. M.]

1<sup>a</sup>: ¶ La lettera dellisole che ha trouato nuouamente il Re dispagna.

*Cut* (112 × 118). On the l. a king enthroned; on the r., on the other side of the sea, a ship landing, the savages fleeing (finest manner). (*See* reprod. Pollard, Portfolio Monographs, December, 1894, p. 72.)

b. 1495, 26 Oct. [Triv.]

1<sup>a</sup>: Isole Trouate Nouamente Per | El re di Spagna.

*Cut* (108 × 114½). A ship sailing to the l.; on the l. a troop of savages on the shore. (*See* Harris, Bibl. Americana, p. 461; App., p. 4.)

DIAGENES LAERTIUS. La vita de' Filosofi. [126

1505, 22 Febr. Pier Pacini da Pescia. [Berlin.]

*Cuts.* i. Border of four ledges of ornaments. ii. (100 × 73). A learned man in oriental dress on the l. to the r., sitting at a desk. Pacini's three marks.

S. DOMITILLA, Rappresentazione di. [127

a. s.l.e.a. (xv. cent.). [Cors., Mgl.]

a 1<sup>a</sup>: ¶ LA RAPRESENTATIONE DI SANCTA | DOMITILLA. *End.*  
 a 6<sup>a</sup>: . . . | nō curādo del | mōdo alcū martyre | ¶ FINITA.

*Cuts.* i. (73 × 98). The Pope, enthroned on the r., blessing the saint kneeling before him; on the r., two cardinals; four persons on the l. (fine cut of 1st group).  
 ii. Angel.

b. s.l.e.a. [Mgl., Pal.]

1<sup>a</sup>: ¶ LA RAPPRESENTATIONE di Sancta Domitilla. End. 6<sup>a</sup>: . . .  
FINIS.

Cut. Smooth copy of *a* i.

c. s.l.e.a. [Pal.]

a 1<sup>a</sup>: La rappresentatione di Santa Domitilla. End. a 6<sup>a</sup>: IL  
FINE.

Cut as in *b*.

d. 1554, Oct. [Triv.]

1<sup>a</sup>: LA | Rapresentatione di Santa | Domitilla. | Nuouamente  
Risstampata.

Cuts. i. Angel. ii. = *a* i. iii. *Apollonia*, Rappr. (33 *a*,  
vii.).

e. 1555, Oct. [Poldi "Ee."]

Cuts as in *d*.

f. 1561. *Paghol Bigio, appresso la Badia*. [Cors.]

Cuts. i. Angel. ii. = *a* i. iii. Copy of *Apollonia*  
(33 *a*, vii.).

g. 1571. *Jacopo Chiti*. [Cors., Ricc., Triv.]

Cuts. Copy of *a* i., and three others, late impressions.

h. 1588. *Giovanni Baleni*. [Ambros., Poldi "i+," Triv.]

Cut. Copy of *a* i.

i. 1594. [Mgl., Triv.]

Cuts. Late impressions and copies.

#### DONNE, Storia di tre.

[128]

a. s.l.e.a. [Wolfenbüttel]?

Milchsack & d'Ancona. xvii.

b. s.l.e.a. [Pal.]?

c. 1558. [March. d'Adda]? *Passano*, p. 56.

#### DORMIENTI, sette, Storia dei.

[129]

a. s.a. *Alle Scale di Badia*. [Triv.]

Cut (92 × 106). The seven sleepers in "EPHESO,"  
"MONTECELINO" (cut in Venetian manner).

b. 1554, May. [Mgl., Poldi "A A," Triv., B. M.]

1<sup>a</sup>: LA | Rapresentatione de sette Dormienti : | Di Nuovo mandata  
in Luce.

Cuts. i. Angel. ii. = *a*. iv. (59 × 77½). On the l. a  
man giving alms to two beggars (rude and hard). vii.  
(60 × 82). Bricklayers at work; on the l. an eastern  
king (same style). xiv. (72 × 106). Funeral, "GVSI"  
(same style). The others from earlier books or copies.

- c. 1557. [Wolfenbüttel.]  
Cut. Copy of *a*?
- d. 1571. *Jacopo Chiti*. [Pal., Siena.]  
Ten cuts from earlier books or copies. (Pulci's *Morgante*, etc.)
- e. 1614. [Mgl.]  
Cut. Copy of *a*.

# S. DOROTEA, Rappresentazione di. [130

- a. s.a. (after 1554). [Cors.]  
A 1<sup>a</sup>: La Rappresentatione di Santa Dorotea | Uergine 7 Martire. | Nuouamente ristampata. End. B 4<sup>b</sup>: . . . almen in ciel sempre | IL FINE.  
Cut (107 × 85). The saint, standing to the l., holds a town in the r., .PESCIA., a chalice on the ground (good, smooth, round style). (See cut 182.)
- b. 1516, Mar. 31. *Ad petitione di Maestro Francesco di Giouanni Benuenuto. Sta dal Canto de Bischari*. [Mgl.]  
Cut = *S. Cecilia*, Rappres. di, without the inscription (No. 98 *a*, ii.).
- c. 1554, Aug. [Mgl., Triv.]  
Cuts. i. = *b*. ii. = *Margherita*, Rappr. di, s.a. (No. 261 *a*, v.). iii. (54 × 79). Beheading of the saint; the executioner placing his sword in the scabbard (hard and rude).
- d. 1555, Aug. [Poldi "H H," B. M. "H H."]  
Same cuts as *c*.
- e. 1570. *Ad istanza di Carlo Saltamacchia, appr. le Scale di Badia*. [B. M., Triv.]  
Cuts as in *c*.
- f. 1584. *Giovanni Baleni*. [Poldi, Triv., Ambros.]  
Cut of the title = *Venanzio*, Rappr. di, 1539 (No. 425 *b*, ii.).
- g. 1602. *Appr. Zanobi Bisticci*. [Cors.]  
Cut. Reversed copy of *Venanzio*, Rappr. di, 1539 (No. 425 *b*, ii.).

# EBREI, Rappresentazione di due. [131

- s.l.e.a. (xv. cent.). [Triv. (2 copies).]  
a 1<sup>a</sup>: ¶ Larappresentatione di dua hebrei che siconuertirono.  
a 1<sup>b</sup>: ¶ Incomicia la festa del miracolo di due | hebrei . . . End.  
a 6<sup>b</sup>: . . . del mi- | racolo di due hebrei che siconuerti | rono.  
Cuts. i. Angel. ii. (103 × 78). On the l. a king enthroned speaking to two Jews; on the r. a priest baptizing two young men (early grave style).

EGIDIO. Capitoli di certa doctrina. [132

s.l.e.a. (xv. cent.). [Cors., Pal., Genova.]

a 1<sup>a</sup>: ¶ Incominciano li capitoli di certa doctrina & de | et  
notabili di frate Egidio terzo cōpagno di san | Francescho.

End. c 4<sup>b</sup>: ¶ Qui finisce il sermone del uiuere religiosamente.

Cut (107 × 86). A saint kneeling on the l. before a  
cave, on the r. a youth and a monk.

S. ELENA, Storia di. [133

s.l.e.a. (xv. cent.?). [Cas.]

1<sup>a</sup>: ¶ Incomincia la historia di Sancta Helena quando ritrouo la  
croce di Jesu Christo. End. 2<sup>b</sup>: ¶ Finita la historia di Scā  
Helena quādo ritrouo la croce di Jesu Xpo.

Cut (100 × 148). Finding of the Cross, which is lifted  
up by two men; on the r. St. Helena, on the l. two  
dead men brought to life by the Cross.

ENEAS SILVIO. See PICCOLOMINI.

EPISTOLA DELLA DOMENICA. [134

a. s.l.e.a. (xv. cent.). [Cas.]

1<sup>a</sup>: ¶ La epistola della dominica. 1<sup>b</sup>: UIua diuinita donde pro-  
cede | . . End. 2<sup>a</sup>: . . . lanima menerano in paradiso | Finis.

Cut (106 × 85). Christ with the Cross standing, blessing  
with the r.; around him many different tradesmen's  
utensils (hard and angular, copy?).

b. s.l.e.a. 8°. [Munich.]

1<sup>a</sup>: La Epistola della dominica & una | oratione di Santo Augustino.  
End. 4<sup>b</sup>: Chal mondo monstro sempre un dolce zelo. | Finis.

Same cut as a.

EPISTOLE ET EVANGELI (SIMONE DI CASSIA). [135

a. 1495, Oct. 24, and 1496, Sept. 24. per Bartolomeo di  
Francesco de Libri. Fol. Hain, 4560 and 6643. [Mgl.]

¶ EPISTOLE ET EVANGELII | IN VOLGARE STORIE | COMPOSTE  
IN LINGVA FIORENTINA.

Cuts from Venetian books.

b. 1495, 27 July. Lorenzo de Morgiani & Giovanni di  
Magonta ad instantia di Ser Piero Pacini da Pescia. Fol.  
[Cors., Midhurst Mr. Fisher, imperfect.]

a 1<sup>a</sup>: ¶ Epistole ⁊ Euangelii ⁊ Lectioni vulgari in lingua toschana.  
a 11<sup>a</sup>: DELLO ADVENTO | ¶ INCOMINCIONO LEPISTOLE ET LEC-  
TIONI EVANGE | LICHE LEQUALI SILEGGONO IN TVTTO LANNO  
| . . . End. fol. r 10<sup>b</sup> (cxxii.): IMPRESSO | nella inclyta citta

di | Firenze p Ser Lorēzo de Mor | giani & Giouāni di  
Magontia ad instā | tia di Ser Piero Pacini da Pescia . . . TIBI  
LECTOR.

*Cuts.* i. a 1<sup>a</sup> (230 × 181). Ornamental border with dolphins, in an inner circle (110 diam.), the two figures of St. Paul and St. Peter, in the corners four half-figures of Evangelists. (See repr. Catalogue Fisher, pp. 28, 29.) 141 *cuts* (101-105 × 68-73). Scenes from the Old and the New Testament. (See cuts 66, 79-96.) 22 *cuts* (35 × 36½). Half-figures of evangelists, prophets, etc. (four of which used also in the title-cut, fol. a 1<sup>a</sup>). From earlier books, fol. 22<sup>a</sup>, Last Judgment (Rappresentazione); 30<sup>a</sup>, Vitello faggiato (Rappresentazione); 37<sup>a</sup>, Judgment of Solomon (Rappresentazione); cuts fol. 46<sup>a</sup>, 47<sup>b</sup>, 48<sup>a</sup>, 48<sup>b</sup>, 49<sup>a</sup>, 49<sup>b</sup>, 50<sup>a</sup>, 53<sup>b</sup>, 60<sup>a</sup>, 66<sup>b</sup>, from the *Bonaventura*, Meditazioni s.a. Miscomini (No. 69<sup>a</sup>).

c. 1515, 13 Febr. *Da Carlo da Pavia ad instantia di Bernardo Pacini fol.* [Ricc., Lond. S. K. M.]  
Same cuts as *b*.

ERCOLE, Le dodici fatiche di. [136

s.a. (1550). *Appresso alle Scale di Badia.* [Cors.]

Le dodici | FATICHE DI | HERCVLE | Tratte da diuersi Autori . . .

*Cuts.* i. (112 × 84). Statue of the Hercules Farnese.  
ii.-xiii. (83 × 120). The Labours of Hercules in the late style of the middle of the sixteenth century.

ESOPO. [137

a. 1496, Nov. 17. *Francesco Bonacorsi, ad inst. di Pietro Pacini.* [Triv., Ricc. imperfect.] Hain, 1350 a.

a 1<sup>a</sup>: ☞ Esopo phrigio ingegno pellegrino | Hospitio di uirtude & buon costume | Sempre son stato / dando uero lume : | . . .

Sixty-six *cuts* (85-87 × 107-109), one for the title and sixty-five for the illustration of the fables, and mark of the publisher. (See cuts 77, 173, 174. See also cuts 116-120.)

b. 1514, Nov. 13. *per Io. Stephanum Papiensem, opera & impensa Ser petri de Pacinis.* [Angelica.]

a 1<sup>a</sup>: ☞ AESOPI LEPIDISSIMI | FABVLAE. (Cut.) VTIVVET ET PROSITCO | NATVR PAGINA Præsens . . .

Thirty-five *cuts* from *a*. Mark of the publisher.

c. 1520, Mar. 29. *per Giov. Stephano di Carlo da Pavia, a*

*pet. di S. Piero da Pescia.* 4. [Florence, Baron v. Landau (wants leaf b<sup>1</sup>).]

a 1<sup>a</sup> (in border of four ledges): Fauole di Esopo uulga | ri uersi et prosa con | sue belle moralita ri | docte in lingua | toscana.

*Cuts.* i. Border. ii. (82 × 106). A man teaching some youths sitting at a table; forty-seven cuts of the fables = a.

ESTER, Rappresentazione della regina. [138

a. s.l.e.a. (about 1500). [Triv., Bodl.]

1<sup>a</sup>: ¶ LA RAPRESENTATIONE DELLA REINA HESTER.

*Cuts.* i. Angel. ii., v., vi. = Pulci's *Morgante*, 1500. iii. Three persons kneeling before a king and queen enthroned on the l., five other persons. iv. Betrothment of a young couple, on the r. a man playing a lute, the sun shining.

b. 1516, March 15. *Francesco di Giovanni Benvenuto*. [Mgl.]

*Cuts.* Two smooth copies of cuts of a, ii. and iv.

c. 1544. *Giovanni di Francesco Benvenuto Cartolaio, Sta dal Vescouado*. [Pal.]

Same cuts as ed. 1516?

d. s.a. (ca 1550). [Ricc., defect.]

*Cuts.* i. A king welcoming a knight = Pulci's *Morgante*. ii. Copy, late. iii. On the r. a young king speaking, on the l. a lady sitting, another standing; at the back an old Eastern king speaking to a young man, and four persons (copy with variations of Rappr. di Costantino, 1562, No. 114 e, v.).

e. s.a. (ca 1550). [Berlin K. "E."]

1<sup>a</sup>: LA RAPPRESENTAZIONE | DELLA REINA HESTER.

*Cuts.* i. Angel. ii. A king followed by a queen, with her ladies going to the r. (copy). iii.-vi. Copies of earlier cuts.

f. 1547. *per Zanobi Pratese*. [Ricc.]

*Cuts.* i. Angel. ii. and iv. = Pulci's *Morgante*. iii. (74 × 101). View of a town with large columns, towers, cupola. v. = *Barlaam e Josafat*, Rappr. s.a. (45 a, vii.). vi. (73 × 105). Three warriors conducting a man before a judge enthroned on the l. (rude and careless).

g. 1557. [Mgl. "Tt."]

*Cuts.* i. = a ii. ii. = b ii. iii. = a v.? iv. = f v. v. = *Fior di virtù*.



- h. 1558. [Pal., Cors., Triv., Poldi "Vu."]  
*Cuts.* i. Angel. ii. = a, ii. iii. Copy of Pulci's *Morgante*.  
 iv. = a. v. Copy of *Barlaam*, Rappr. (45a, vii.). vi. =  
 g, v.
- i. 1570. [Triv.]  
*Cuts.* i. Angel. ii. A king in armour before king on  
 the l., three other persons (smooth copy). iii. = Pulci's  
*Morgante*. iv. Copy. v. = d, iii.
- k. 1587. *Giovanni Baleni*. [Ambros., Triv., Poldi "2+,"  
 Berlin K.]  
*Cuts.* i. Angel. ii. = e, ii. iii. Copy. iv. = f, v.
- l. 1595. [Mgl.]  
*Cuts.* i. = d, i. ii., iii., v. = Pulci's *Morgante*. iv. =  
 f, v.
- m. s.a. Siena. [B. M.]  
*Cut* (91 × 74). A queen kneeling in a landscape to the  
 l., rays coming from the l., on the r. a town (good, early  
 cut, = ?).
- n. 1601. Firenze. [Triv.]  
 Same *cut*.
- o. 1606. *Siena, alla Loggia del Papa*. [Cors.]  
 Same *cut*.
- p. 1614. *Siena alla Loggia del Papa*. [Cors., Siena.]  
 Same *cut*.
- S. EUFRASIA, Rappresentazione di (by CASTELLANO  
 CASTELLANI). [139]
- a. s.a. *Fecce stampare Maestro Francesco di Giouanni Ben-  
 uenuto*. [Mgl., Pal.]
- a 1<sup>a</sup>: ¶ RAPPRESENTATIONE DI SANCTA EVFRASIA, COM | POSTA  
 PER MESSER CASTELLANO.
- Cuts.* i. Angel. ii. (99 × 77). Two saint nuns stand-  
 ing, the saint on the l. holding a book and a palm tree  
 (large and smooth style).
- b. 1558. [Mgl., Ricc., Triv., Poldi "Xx."]  
*Cuts.* i. Angel. ii. = a ii. iii. (77 × 104). On the l.  
 a woman kneeling before a saint, angel carrying a child  
 to the l. (hard and rude). iv. (71 × 103). On the l. a  
 young girl crying, an old woman speaking to her, on  
 the r. house and tree (style of Boccaccio's *Ninfale*, fine  
 cut) = *Piccolomini*, Enea Silvio, Storia di due Amanti  
 (No. 330 a, v. See cut 125). v. (79 × 105½). On the  
 l. a woman lying on the floor, her back bare, on the r.  
 Æsop (?) and two others (from a lost edition of the life

of Æsop?). vi. = *Guglielma*, Rappr. di, 1572. Chiti (No. 217 h, ii.). vii. (70 × 103½). A nun leaving a church to follow the devil, held back by a hand from heaven (hard and rude). viii. = *Frezzi*, Quadriregio, 1508, fol. K5 a.

c. 1592. *Appresso Giovanni Baleni*. [Mgl., Triv., Berlin K. "3+."]

*Cut* = *Teofilo*, Rappr. di (No. 415 a, ii.).

d. s.a. Siena. [Cors., Mgl.]

*Cut* (102 × 73). On the l. the saint kneeling before an altar with crucifix in chapel, holding a torch (?).

## S. EUFROSINA, Rappresentazione di. [140

a. s.l.e.a. (xv. cent.). [Triv.]

a 1<sup>a</sup>: ¶ Lafesta di sanc | ta Eufroxina. a 1<sup>b</sup>: ¶ Incōmincia la rapresentatione di sanc- | ta Eufroxina uergine . . . *End.*  
a 10<sup>b</sup>: ¶ Finita la reṑsentatōe di scā Eufroxina.

*Cut* (102½ × 77½). The father of Saint Euphrosina recognizing his daughter lying on the bier (fine cut, of the early grave style. See cut 58).

b. 1554. [Poldi "MM."]

*Cuts.* i. Copy of a. ii. (70 × 77). A woman kneeling before a monk. iii. (69 × 81). On the l. a monk speaking to a youth, on the r., in a room, a monk cutting a woman's hair. iv. A monk embracing another, on the r. three monks. v. (69 × 78). Monk speaking to two groups of monks kneeling on the r. and on the l. vi. (69 × 81). On the l. two monks sitting behind a monk in his bed, on the r. another kneeling (hard, late cuts).

c. 1555. [Triv., March. d'Adda.]

Same *cuts* as 1554.

d. 1561. *Appresso alla Badia. Ad instantia di Paghol Bigio*. [Cors.]

*Cuts.* i. = a. ii. (69 × 78). Before a house a woman on the r. to the l. kneeling before a monk. iii. = 1554 (b, iii.). iv. = 1554 (b, iv.). v. (60 × 77). A monk blessing the dead body of another, on the r. monk with book, another kneeling (late, hard). vi. Smooth copy of cut i. vii. (60 × 77). Four young men bearing the dead body of a monk to the l. (hard, late).

e. 1572. *Jacopo Chiti*. [Pal., Berlin K.]

*Cuts.* i. = 1561 (d, vi.). ii. (68 × 78). On the r. a monk before a house, on the l. another kneeling, two standing (hard, late).

- f. 1591. *Appr. Giov. Baleni*. [Mgl., Poldi "2+."]  
*Cuts*. i. = Copy of a i. ii. A burial, with the letters:  
 T. R. E. D. L. A. M. A. (rude cut).  
 g. 1607. *per Giovanni Antonio Caneo e Raffaello Grossi  
 compagni*. [Triv., Poldi.] Rude, late cuts.

S. EUSTACHIO, Rappresentazione di. [141]

a. s.l.e.a. (xv. cent.). [Cors., Mgl.]

- a 1<sup>a</sup>: ¶ La Diuota Rapresentatione Di Sancto Eustachio. *End*.  
 b 4<sup>a</sup>: . . . & lanime | loro neporti cantando | FINIS.

*Cuts*. i. Angel. ii. = *Caccia* di Belfiore (76 a). iii.  
 (73 × 99). A young man in a boat with five men re-  
 ceiving from another a lady, on the r. part of another  
 boat. (See cut 129.) iv. (75 × 102). A saint going on  
 a river, on the shore on the l. a lion, on the r. a wolf (?),  
 bearing two men. v. Battle scene = Pulci's *Morgante*.  
 vi. (75 × 100). A saint on the l. to the r. kneeling in  
 a prison between five beasts, outside three men looking  
 in the prison (= *Paolino*, Rappr., No. 322 a, iv. See  
 cut 149.).

b. s.a. *Fece stampare Maestro Francesco di Giovanni Ben-  
 venuto*. [Mgl., Pal.]

*Cuts*. Copies of a, i. and iii. iii. = Pulci's *Morgante*.  
 iv. Copy of Pulci's *Morgante*.

c. s.a. *Alle Scale di Badia*. [Pal.]?

d. 1554, Sept. [Mgl.]

*Cuts* = a i. and vi.

e. 1555, Sept. [Poldi.]

Same cuts as d.

f. 1562. *Appresso alla Badia, Ad. Inst. di Pagol Bigio*.  
 [Pal., Ricc., B. M.]

*Cuts* = a iv. and vi.

g. 1568. [Wolfenbüttel.]?

h. 1571. *Jacopo Chiti*. [Pal.]

Nine cuts. i. Angel. ii. = a iv. iii.-ix. (late impressions  
 of earlier cuts or copies).

i. 1589. *Giovanni Baleni*. [Triv., Poldi.]

*Cuts*. Rude copies.

FALCONETO, Libro de. [142]

1508, Oct. 24. *Zuanne Bonacorso*. [B. M.]

A 1<sup>a</sup>: Falconeto de le Bataie Lui feze Con | Li Paladini In franza  
 E de sua Morte.

*Cut* (85 × 104). Surrounded by four ledges, a knight on

horseback to the r.; on the r. a globe from leaves hanging (style of the Venetian prints in books printed by the Sessa).

FATTORI di monache, Frottola di due. [143]

a. s.l.e.a. [Triv.]

1<sup>a</sup>: FROTTOLA DI DVA | FATTORI DI MONACHE VNO CHIAMATO  
| corpo sodo & l'altro Bernardo.

*Cut* (77 × 102½). A man in a mantle speaking to another in a jacket and with a stick (hard, careless cut, good design).

b. s.l.e.a. [Triv.]

1<sup>a</sup>: Frottola di dua Fattori di Monache | VNO CHIAMATO CORPO-  
SODO | & laltro Bernardo. *End.* 2<sup>a</sup>: IL FINE.

*Cut.* Rude, smooth copy of a.

S. FELICITA, Rappresentazione di. [144]

a. s.l.e.a. (xv. cent.). [Mgl., Pal., Ricc., Triv.]

a 1<sup>a</sup>: ¶ La festa di sancta Felicita hebrea quando fu martyrizata  
con septe figliuoli. *End.* b 8<sup>a</sup>: Finita la festa di sancta Felicita  
he | brea con septe figliuoli iguali furo | no martyrizati.

*Cuts.* i. Angel. ii. (100 × 75). Martyrdom of one of the sons in a cauldron, S. Felicita with the other six sons standing on the r. (fine cut of early grave style). (See cut 43.)

b. 1554. [Pal., Triv., Poldi "Ff."]

1<sup>a</sup>: LA | RAPRESENTATIONE | DI SANTA FELICITA | HEBREA | ...

*Cuts.* i. = a i. ii. (102 × 77). Beheading of a saint and mutilation of a virgin (fine cut of early grave style). iii. = *Fior di virtù*. iv. (71 × 105). A youth, sword in hand, going from his tent to meet knights on horseback (style of Frezzi's *Quadriregio*). v.-viii. and xi. Late impressions or copies. ix. = S. *Venanzio*, Rapp. x. = *Fior di virtù* (mice). xii. (82 × 106½). On the l. a king rising in terror from his throne and looking on a paper shown him by a young man (style of the Esopo). xiii. A man standing and another kneeling between three devils (hard, rude).

c. 1568. [Ricc., Triv., Poldi, B. M.]

Same cuts as b.

d. 1592. *Appresso Giovanni Baleni*. [Cors., Mgl., Triv. "3+."]

Copy of cut of a.

FERMAGLIO pretioso delle donne. [145

s.a. *Francesco di Giovanni Benvenuto*. [Mgl.]

a 1<sup>a</sup>: ¶ Fermaglio pretioso delle donne. *End.* a 4<sup>b</sup>: FINIS |  
Istāpato adistātia di. M. F. Bēuenuto.

*Cut* (31 × 29). Half-figure of the Virgin with the Child  
lying before her (= Maria, inno di, No. 267, i.).

FIESOLE, le cave di. [146

a. s.l.e.a. [London Mr. Murray.]

1<sup>a</sup>: Le caue di Fiesole | INuoco & priego te padre supno | &  
tutti quelli spiriti beati | . . .

*Cut* (100 × 74). Copy of cut in *Romano*, il Savio, s.l.e.a.  
(No. 361 a).

b. s.l.e.a. (ca 1550). [Poldi.]

A 1<sup>a</sup>: LE CAVE DI FIESOLE | INuoco & priego te padre superno |  
. . . *End.* A 4<sup>b</sup>: . . . riguardar l'armento. | IL FINE.

*Cut* as in a.

c. s.l.e.a. [Lucca.] Passano, p. 14.

FIGLIUOLO PRODIGO, Rappresentazione del (by CAS-  
TELLANO CASTELLANI). [147

a. s.a. *Fece stampar ser Zanobi da la barba*. [Mgl.]

a 1<sup>a</sup>: RAPPRESENTATIONE del figliuolo prodigo—composta | per messer  
Castellano Castellani.

*Cut*. Reversed copy of *Vitello faggiato*, festa del, s.l.e.a.  
(No. 434, ii.).

b. 1584. *Giovanni Baleni*. [Poldi “1+.”]

1<sup>a</sup>: LA RAPPRESENTAZIONE DEL FIGLIVOL PRODIGO.

*Cuts*. i. Angel. ii. = *Padre*, frottola d'un, s.l.e.a. (No.  
315 b). iii. Copy of *Barlaam* (No. 45 a, vii.).

c. 1591. *Giovanni Baleni*. [Triv., Poldi, B. M.]

1<sup>a</sup>: LA RAPPRESENTAZIONE | del Figliuol Prodigo.

*Cuts*. i. Angel. ii. = b, ii. iii. Rude copy.

FIGLIUOLO PRODIGO, Rappresentazione del (by ANTONIA  
DI BERNARDO PULCI). [148

a. s.l.e.a. [Cors., Pal.]

a 1<sup>a</sup>: La Rappresentatione del figliuol pro- | digo nuouamente  
stampata. | Composta per Mona Antonia di | Bernardo Pulci.  
*End.* a 6<sup>a</sup>: . . . rendendo laude a te tutta giuliua. | IL FINE.

*Cuts*. i. A man killing a bull. Copy reversed of *Epistole*

*et Evangelii* = Rappr. del Vitello faggiato (No. 434, ii.).  
 ii. (83 × 107). A man sitting on the r. to the l., in a  
 room, speaking to a youth, who stands before him, his  
 hands folded on his breast (from a lost ed. of Æsop's  
 life?). (Later, hard style.) (See cut 120.)

b. 1572. *Jacopo Chiti*. [Pal.]

Cut as a i.

FILIUS prodigus. See FIGLIUOLO prodigo.

S. FINA da S. Gimignano, Historia di. [149

1575. *Ad istanza di Jacopo Manducci Pisano*. [Aless.]

A 1<sup>a</sup>: LA HISTORIA | VITA E MORTE | DI SANTA FINA DA | SAN  
 GIMIGNANO . . .

Cut (101 × 75). Late copy of *Venanzio*, Rappres. di  
 (No. 425 a, i.).

FIOR DI VIRTÙ. [150

a. 1498, Oct. 31. *per Ser Francesco Bonacorsi et Antonio  
 Venetiano*. Hain, 7108. [Pal., B. M.]

a 1<sup>a</sup>: Cut ii. in border. INCOMINCIA una opera chiamata Fiore di  
 virtu che traçta di tutti e vitii humani. *End. g 2<sup>a</sup>*: Delle uirtu  
 io son chiamato el Fiore | Le feste almen leggimi per amore. |  
 Fui rinnouato nel mille quattrocento | Nouanta & octo nella  
 cipta famosa | Chi di uirtù per tuçto fama spande | Firenze bella  
 gratiosa & degna.

Cuts. i. Border = *S. Barbara*, Rappr. di (No. 44 a).  
 ii. (107½ × 83½). A monk in a garden (copy of the  
 title-page cut of the edition of Venice, 1490). iii.-  
 xxxvii. (98-103 × 66-72). Each cut in two compart-  
 ments, one of which shows the animal whose symbolical  
 quality is illustrated by an incident from human life in  
 the other compartment. (Very fine cuts of the early  
 grave style.) (See Introduction, cuts 6, 7, 8.)

Cut xxiv. (Cut 8) having been used already in the *Luci-  
 dario* of 1494 (No. 244 c), there must have been an  
 earlier illustrated edition.

b. 1511. *Pietro Pacini*. [Ricc.]

Cuts as in a, and three marks of the printer.

c. 1519. *per Bernardino Zucchetto ad instantia di Bernardo  
 Pacini*. [Cors.]

Cuts as in a.

FIORETTI. See S. FRANCESCO, Fioretti di.

FIRENZE, Bellezze di. See BERNARDINO.

FIRENZE. Lamento di Fiorenza con Arno. [151

s.a. *alle Scale di Badia*. [Mgl.]

1<sup>a</sup>: LAMENTO | DI FIORENZA CON ARNO | IN DIALOGO | DELL'  
INONDAZIONE | fattagli il dì 30 di Ottobre 1589.

Cut = *Bernardino*, Bellezze & casati di Firenze (No. 53).

FIRENZE. Riforma & statuti nuovi. [152

1513. [B. M.]

1<sup>a</sup>: ¶ Riforma & statuti nuoui della cipta di Firen | ze Adi. 24.  
di Gienuaio. M.D.XIII. (p)Er obuiare per quanto sia possibile  
allo | indicibile uitio della sogdomia . . . End. c 4.

Cut (68½ × 52). S. Peter enthroned = *Confessione*, Le  
parti della (No. 109 a, i.) (smooth and round cut). (See  
cut 172.)

FLORES poetarum. [153

s.l.e.a. (xv. cent.). [Cas.]

1<sup>a</sup>: ¶ FLORES POETARVM. (Cut.) a 1<sup>a</sup>: FLORES POETARVM NON  
MI | NVS IVCundissimi q̄ utilissimi | pro instruēdis pueris in  
primis lectionibus. End. d 5<sup>a</sup>: . . . ca pro tuo iudicio emen-  
dabis. d 6 blank leaf.

Cut (147 × 112). A master teaching seven young men  
= *Landino*, Formulario, 1492, Miscomini (No. 230 b).  
(See cut 21.)

FLORINDO e Chiarastella, Historia di. [154

a. s.l.e.a. (ca 1500). [Cas.]

1<sup>a</sup>: Florindo e Chiarastella. 2<sup>a</sup>: ¶ O glorioso re celestiale | o  
ifinita sapiētia . . . End. 7<sup>a</sup>: . . . insieme fra li soi santi |  
Finis.

Cut (145 × 110). Four compartments, with scenes of the  
history.

b. 1518, Jan. 8. *Fece stampare Maestro Francesco di Giouanni  
Benvenuto: sta dal canto de Biscari.*

a 1<sup>a</sup>: La hystoria di Florindo | 2 Chiarastella.

Cut (148 × 116). In four compartments (smooth and  
soft style). Mark of Andrea de Ghirlandis and Ant. de  
Tubinis (A A). (It. Pr. M. 56.)

c. s.a. (ca 1550). *Dalle Scale di Badia*. [Aless.]

1<sup>a</sup>: LA | HISTORIA DI FLO- | rindo 2 Chiarastella.

Cut (148 × 117) = b?

d. s.a. (ca 1550). *Badia*. [Mgl.]

1<sup>a</sup>: LA HISTORIA | DI FLORINDO | E CHIARASTELLA.

*Cuts.* i. = *a*? (Cut damaged.) ii. A man leaning on his spade, speaking to another who carries a basket; on the r. a third man in long garment (*see* cut 119) (this cut probably belonged to an edition of the life of Esope). iii. = Pulci's *Morgante*.

*e.* s.a. (1550). *All' insegna della Stella*. [Maglione Collection.]

1<sup>a</sup>: L'Istoria | di Florindo | e Chiarastella | Nuouamenta stampata e riorretta.

*f.* s.a. *All' insegna della Testuggine*. [Triv.]

1<sup>a</sup>: La bellissima Istoria di Florindo, & Chiarastella.

*Cut.* Copy of *d*.

*g.* 1560. [March. d'Adda.]

*h.* 1577. *Sotto il Corridore di Sua Altezza*. [Triv.]

1<sup>a</sup>: LA | HISTORIA DI FLORINDO | ET CHIARASTELLA.

*Cuts* as in *d*.

*i.* 1587. *Giovanni Baleni*. [Poldi.]

*Cuts.* i. = *d* i. ii. and iii. = Pulci's *Morgante*.

*k.* 1591. *Appresso Giovanni Baleni*. [Triv.]

*Cut.* Copy of *d* i.

*l.* 1610. *Alle Scale di Badia*. [Triv.]

*Cut* as in *d*.

S. FRANCESCO, Fioretti di.

[155]

*a.* s.l.e.a. [Vat. Capponi.]

1<sup>a</sup>: ¶ Latauola de Fioretti di sancto Francesco. a 1<sup>a</sup>: ¶ Fioretti di Sancto Francesco. *End.* r 4<sup>a</sup>: Finiti i Fioretti di sancto Francesco.

*Cut* (108 × 91). S. Francis, kneeling, receives the stigmata, on the l. his companion sitting (very fine cut of the early grave style). (*See* cut 27.)

*b.* 1497, June 11. *per Lorenzo Morgiani Ad instantia di Ser Piero Pacini da Pescia*. Hain, 7330. [Cors.]

*Cuts.* i. = *a*. ii. Border (200 × 135), with half-figure of a saint on the l.; below, a medallion with half-figure of a youth held by two angels. iii. (106 × 83). S. Francis, standing, holds the cross over a monk kneeling before him; on the r. another monk kneeling.

S. FRANCESCO, Regola di.

[156]

*s.a.* *Apititione di Ser Piero da Pescia*. 8°. [Cors., Ricc., B. M.]



a 1<sup>a</sup>: ¶ Laregola del terzo ordine di sancto Francesco. *End.*  
g 4<sup>a</sup>.

*Cut* = *Fioretti di S. Francesco*, 1497 (No. 155 b, iii.).  
Two printers' marks.

S. FRANCESCO, Vita di. [157

a. s.a. *Fece stāpare ser zanobi dalla barba.* [Stuttgart.]

a 1<sup>a</sup>: Lauita del glorioso pouerello San | cto Francescho da Scesi.  
*End.* a 4<sup>b</sup>.

*Cut* (74 × 106). S. Francis, kneeling on the l., receiving  
the stigmata; on the r. a frightened monk sitting.

b. s.a. *Fece stampare maestro zanobi della barba.* [Mgl.]

1<sup>a</sup>: La vita del glorioso san Francesco da Scesi. *End.* 4<sup>b</sup>.

*Cuts.* i. = ? *Fioretti di S. Francesco* (No. 155 a). ii.  
(39 × 30). S. Francis, standing, holds a cross in the r.,  
from which he receives the stigmata (= *Francesco della*  
*Piazza*, 1503).

S. FRANCESCO, Rappresentazione di. (By Antonia  
Pulci.) [158

a. s.l.e.a. (xv. cent.). [Cors., Mgl., Ricc., Triv., B. M.]

a 1<sup>a</sup>: ¶ La rappresentatione | di San Francesco. *End.* a 8<sup>b</sup>: Finita  
la festa di Sancto francesco | composta per mona Antonia  
don | na di Bernardo pulci.

*Cuts.* i. Angel. ii. = *Fioretti di S. Francesco* (No. 155 a).

b. s.l.e.a. (xv. cent.). [Mgl., Pal., Ricc., Triv., B. M.]

a 1<sup>a</sup>: ¶ Incomincia larappresentatione di San | Francesco come  
cōuerti tre ladroni & | feciōsi frati . . . *End.* a 6<sup>b</sup>: ¶ Finita  
la festa di san Francesco quan- | do conuerti tre ladroni.

*Cut.* Angel.

c. s.l.e.a. [Triv.]

1<sup>a</sup>: ¶ Incomincia la rapresentatione di sã | Francesco come  
cōuerti tre ladroni & | fecōsi frati . . .

*Cut.* Angel.

d. s.l.e.a. (ca 1550). [Mgl.?, Pal., Triv.] e e e of the  
volume.

1<sup>a</sup>: LA | RAPPRESENTATIONE | DI S. FRANCESCO | come conuerti  
tre Ladroni . . .

*Cuts.* i. = *Fioretti di S. Francesco*, 1497 (No. 155 b, iii.).  
ii. Monk blessing another one. iii. A monk clothing  
another one. (Little hard late cuts.)

e. 1559. [Pal., Poldi.] i i i of the volume.

A 1<sup>a</sup>: Rappresentatione di San Francesco. | Nuouamente Ristampata.

A 1<sup>a</sup>: Rapresentatione di S. Frācesco cō- | posta p mona Antonia di Ber- | nardo Pulci.

Cuts. i. Angel (late). ii. (100 × 76). Stigmatization of S. Francis (smooth, large, and hasty style). iii. = *Laudi di diversi*. s.a. (No. 232 a). iv. = *Fioretti di S. Francesco*, 1497 (155 b, iii.).

f. 1585. *Giovanni Baleni*. [Ambr., Triv., Poldi, B. M.]

1<sup>a</sup>: Rappresentazione di S. Francesco come converti tre ladroni.

Cuts. i. Angel on clouds. ii. (75 × 105). On the l. S. Francis receiving the stigmata (soft, round style).

g. 1596. [Mgl., Triv., Brl. K.]

Cut = *Fioretti di S. Francesco*, s.l.e.a. (No. 155 a).

h. 1618. *Badia*. [Ricc.] On the end cut (S. Peter and S. Paul) from the title-page of *Epistole and Evangelii*, 1495 (No. 135 b, i.).

FRANCESCO dalla Piazza. O. M. Tractato delli defecti della messa. [159

1503, Feb. 3. 8°. [B. M.]

1<sup>a</sup>: Tractato delli defecti della | messa vtile perli sa | cerdoti semplici | compo | sto | dal | . . . France | sco dalla piazza . . .

Cut = *S. Francesco, Vita di*. (No. 157 b, ii.)

FRANCESCO da Mantova. See GONNELLA, Facezie del.

FRANCIA, Reali di. [160

s.l.e.a. (xv. cent.). [B. M.]

a 1<sup>a</sup>: ¶ La schiatta de Reali di Francia & de Narbonesi | discesi del sangue di Chiaramonte & di Mongrana. End. a 6<sup>a</sup>: Finita la schiatta de Reali di Frācia.

Cut (117 × 99). Six kings standing together (early grave style).

FRANCIA, Genealogia dei Reali e Paladini di. [161

1557. [Triv.]

A 1<sup>a</sup>: La Genealogia e discendentia | de Reali e Paladini di | Francia. | . . .

Cut = *Francia, Reali di*. s.l.e.a. (160).

FRANCIA, Re di, frottola del. [162

s.a. *per Ser Meo*. [Paris, B. M.]

1<sup>a</sup>: FROTOLO | del Re de Franza. | non sperar piu Re de Franza  
| In la bella Lombardia | . . . End. 2<sup>a</sup>: Impresso in Firenze  
per Ser Meo | FINIS.

Cut (70 × 101). A king on horseback, speaking to a  
mounted knight; attendants and cannons (hard, copy?).

FRANCIA, Rotta data per il re di. [163]

s.l.e.a. [Triv.]

a 1<sup>a</sup>: ¶ Larotta che ha dato il Re difrācia a Vinitiani in Lom-  
bardia. End. a 6<sup>a</sup>: . . . Racquistasi nun di quel ch'siperde. |  
¶ FINIS.

Cut = Pulci's *Morgante*.

FRANCO, Matteo. See PULCI, Luigi e Matteo Franco.

FREZZI, Federigo. Quadriregio del decorso della vita  
humana. [164]

1508 (July 26). *Ad petitione di Ser Piero | Pacini da Pescia.*  
[Cors., B. M. (two copies).]

A 1<sup>a</sup>: ¶ Quatriregio interza rima uolgare che tracta di quattro  
Reami | cioe del Reame temporale & mondano di questo  
mondo | . . .

A 11<sup>a</sup>: ¶ Incomincia el Libro intitolato Qua- | triregio del decorso  
della uita humana di | Messer Federico frate dellordine di Sācto  
| Domenico. . . . End. R 3<sup>a</sup>, R 3—6 Register, R 6<sup>a</sup>, three  
marks of the printer.

Cuts. i. Border of four ledges, with half figures. ii.  
Trionfo dell' amore = Petrarca, *Trionfi*, 1499 (No. 328  
a, i.). iii. Border of four ledges. And 116 cuts  
(87 × 122) representing the different scenes described  
in the poem. (See Introduction and cuts 185 and 186.)

FROTTOLE. [165]

a. s.l.e.a. [~~Aless.~~, Triv.]

A 1<sup>a</sup>: Frottole composte da piu autori cioe: | Tu ti parti: | cuor  
mio caro. | Io mi parto. . . . End. A 4<sup>a</sup>: . . . | se mai voglia  
sia giuliuu. | IL FINE.

Cut (122 × 85). A knight sitting under a bower formed  
of two branches; in the air, Amor shooting his arrow  
against a woman in clouds on the l. (smooth, hasty  
cut).

b. s.a. *Appresso alle Scale di Badia.* [Triv.]

Cut as in a.

c. s.l.e.a. [Triv.]

Variant of ed. a (End. . . . gulia. | IL FINE.)

*Cuts.* i. = a. ii. A couple dancing before a house, while a man plays a bagpipe; on the l., house, with woman at a window (hard, rude).

d. s.l.e.a. (ca 1550). [Triv.]

A 1<sup>a</sup>: FROTTOLA DI DIVERSI | AVTORI COSA PIACEVOLE E | ridicola. . . . End. A 4<sup>b</sup>: IL FINE.

*Cut* = Pulci, Luca, *Epistole*. (No. 342 a, see cut 187.)

e. 1558. [Cors.]

1<sup>a</sup>: FROTTOLE COMPOSTE | DA PIV AVTORI CIOE |. . .

*Cut* (145? × 106½). Three men and a youth singing before a house, a youth on the l. listening (late impression of cut of early grave style).

f. 1600. *per Zanobi Bisticci a S. Apolinari*. [Maglione.]

1<sup>a</sup>: Frottola di diversi | autori Fiorentini cosa piacevole e | ridicola. . . .

*Cut*?

FROTTOLA d'un padre. See PADRE.

GALEAZZO Sforza. See SFORZA, Lamento di Galeazzo.

GANO, Tradimento di, contra Rinaldo di Montalbano.

[166]

1566. *A. I. di Santi Cesarini*. [Triv.]

*Cut* = Pulci's *Morgante*.

GAURICO, Luca. Pronostico.

[167]

1507. (Pacini: printers' marks.) [Siena.]

a 1<sup>a</sup>: ¶ Pronostico o uero Iudicio di Messer Lucha Gaurico di | recto a Papa Iulio, elqual Iudicio comin | cia nel presente anno | m.ccccc. | vii & dura tuoto lanno del | m.cccc.xxx. End. b 6<sup>a</sup>: ¶ In Bologna adi xiii. di febraio. m.d.xii. Diuo Iulio Secundo Pontefice Maximo. b 6<sup>b</sup>: three marks of Pacini.

*Cut* = *Pietrobono*, Advogario, Pronostico in annum 1496. (No. 332.)

GELOSO, Storia del.

[168]

a. s.l.e.a. (xvi. cent.). [B. M., ? Lucca.]

1<sup>a</sup>: HISTORIA DEL GELOSO | NELLA QVALE SI NARRA I GRANDI | Affanni . . .

*Cut* (76 × 117). A man, whose arm another man is seizing, holds the fold of a door, through which a woman is seen standing in a room (soft, thick, late cut).

b. s.l.e.a. [Pal. ?]

c. s.l.e.a. [Wolfenbüttel ?]

d. 1572. Jacopo Chiti. [Triv.]

Cut = a.

GEORGIUS. See GIORGIO.

GERARDUS de Prato. See GHERARDO da Prato.

GEREMIA, Orazione di.

[169]

s.l.e.a. (xv. cent.?). [Berlin K.]

1<sup>a</sup>: ¶ Oratione di Hieremia propheta laquale Fra Giro- | lamo da Ferrara ha cōfortato sidebba dire ogni di | da qualunque fedele christiano. End. 2<sup>a</sup>: . . . con | cede temporis. Per dñm nñm Iesum xc.

- Cuts. i. = *Savonarola*, Commandamenti, s.a. (377 a, ii.).  
ii. = *Savonarola*, Trattato di Umilità (No. 394 a, ii.).  
iii. (35 × 27). Christ on the cross to the l.; landscape.  
iv. (98 × 74). In a chapel, with statue of the Virgin on the altar, a monk with nimbus sitting on the l. in a niche; before him a young man is kneeling; two young men standing (early finer style).

GERSON, Johannes, Imitazione di Cristo. See KEMPIS, Thomas de.

GESÙ, Lamento di.

[170]

s.l.e.a. [Bologna.]

1<sup>a</sup>: Questo e lamento di Giesu Christo nostro Redemptore.

Cuts. i. Border = *Agnese*, Rappresentazione di (No. 8 a). ii. (92 × 73). Christ on the cross; Mary and S. John.

GESÙ, Le septe parole di.

[171]

a. s.l.e.a. [Triv.]

1<sup>a</sup>: ¶ Le septe parole che Christo disse in sulla Croce. End. 4<sup>a</sup>: FINIS.

Cuts. i. Border (126 × 91½). A dove in a circle, two garlands with birds; below, shield with two cornucopias.  
ii. (77 × 65). Christ on the cross; on the l. Mary, on the r. S. John (early grave style). iii. (86 × 114). Christ in the sarcophagus, before the sudary; Mary and S. John kneeling (early fine drawing, cut smooth and neat; copy?).

b. s.l.e.a. [Munich.]

1<sup>a</sup>: ¶ Le sette parole che Christo | disse in sula croce.

Cut. Christ on cross; on the l. five cypresses, on the r. four cypresses and a dry tree (hard, rude, copy?).

GESÙ. Infantia Salvatoris.

[172

s.l.e.a. (xv. cent.). [Mgl.] Hain, 9179. (V., also *Girolamo, Maria.*)

a 1<sup>a</sup>: ¶ Infantia saluatoris In lingua thoscana. *End.* p 8<sup>b</sup>: ¶ Qui finisce ellibro della vita della. Gloriosa Vergine Maria. | AMEN.

*Cuts.* i. (84 × 115). Christ among eight doctors, sitting in two rows; on the l. Joseph and Mary. ii. =? *Giovanni Battista, Vita di*, s.l.e.a. (No. 201 a, ii.). iii. Initial with King David.

GESÙ, Laude per la natività di.

[173

a. s.l.e.a. (xvi. cent.) [Ricc.]

1<sup>a</sup>: Laude deuote per la natiuita del nostro | signore Iesu Christo, con vna aggiunta | di due bellissime laudi. *End.* 4<sup>a</sup>: IL FINE.

*Cut* (128 × 95). Nativity of Christ; Mary kneeling on the r., Joseph on the l.; two shepherds looking over a wall, above an angel (Venetian scratched manner).

b. s.l.e.a. (xvi. cent.). [B. M.]

A 1<sup>a</sup>: LAVDE DEVOTE PER LA | NATIVITA DEL NOSTRO SIGNORE | Giesu Christo . . . *End.* A 11 (4): Eccol Signore, Eccol Signore. | IL FINE.

*Cuts.* i. (169 × 124). Nativity, the Virgin kneeling to the r. and adoring the child, lying on the r. on his mantle; ox and ass (copy of the engraving of Schongauer [Bartsch, No. 5]). ii. (72 × 63). Nativity, the child in a glory; on the r. the Virgin, on the l. Joseph kneeling; on the r. ox and ass (copy?).

GESÙ. Rappresentazione della natività di.

[174

a. s.l.e.a. [B. M.]

1<sup>a</sup>: ¶ La rapresentatione della Natiuita di Christo. *End.* a 6<sup>b</sup>: ¶ Finita la festa della Natiuita di xpo.

*Cuts.* i. Angel. ii. (102 × 78). Nativity of Christ, style of *Epistole et Evangelii*, 1495 (No. 135 b).

b. 1538. *A. I: Francesco di Giovanni Benvenuto.* [Mgl., B. M.]

1<sup>a</sup>: ¶ La Rappresentatione della Natiuita di Christo.

*Cut* (108 × 83). Nativity of Christ; on the l. Mary, on the r. two shepherds (copy?).

c. 1545. *ad instantia di noferi bindi.* [Cors., Pal.]

a 1<sup>a</sup>: ¶ La Rapresentatione della Natiuita di Christo.

- Cuts.* i. Angel (copy). ii. = *Gesù*, Laude della natività (173 a). iii. (98 × 149). View of Jerusalem.
- d. 1553. [Mgl., Ambros.]  
 1<sup>a</sup>: La Natiuita di Christo: come i Pa- | stori e Magi andorono a offerire, e de la cru- | delta del Re Herode.  
*Cut* = ? a.
- e. 1559. [Pal., Poldi.] D D d of the volume.  
 1<sup>a</sup>: La Rapresentatione della Natiuita | DI CHRISTO. | Nuouamente Ristampata.  
*Cuts.* i. Angel. ii. As in a? iii. Nativity of Christ = *Epistole et Evangelii*, 1495 (No. 135 b). iv. A man kneeling before another with turban; three other men standing beside him (round, soft style). v. Adoration of the kings, and vi. The flight to Egypt = *Epistole et Evangelii*, 1495 (No. 135 b).
- f. 1568. [Triv.]  
*Cut* = *Gesù*, Laude della natività (173 a).
- g. 1572. *Jacopo Chiti*. [Pal.]  
 1<sup>a</sup>: La Rapresentatione della Natiuita di Christo.  
*Cuts.* i. Angel. ii. As in a. iii. Nativity of Christ, before a black cavern, with a column (round, soft and large, hasty cut). iv. A man, kneeling before an oriental, receiving a letter; on the r. a man; on the l. another, with a stick (soft, round, neat). v. (59 × 78½). The dream of Jacob (hard and rude). vi. Flight to Egypt = *Epistole et Evangelii*, 1495 (No. 135 b).
- h. 1584. *Giovanni Baleni*. [Ambros.]  
 Rude cuts or copies.
- i. 1591. *Giovanni Baleni*. [Poldi, Triv.] “1+” of the volume.  
*Cuts.* i. Angel. ii. Nativity of Christ. iii. An oriental meeting with a king; on the l. and r. knights, horses, and tents (copy).
- k. 1592. *Giovanni Baleni*. [Triv.]  
 Same cuts as i.
- l. s.a. Siena. [Cors., Triv.]  
*Cut* (99 × 185). Nativity of Christ, with two angels. (Smooth, neat cut.)

**Gesù.** Rappresentazione di, quando disputò nel tempio. [175]

a. s.a. (ca 1550). [Cors., Pal.]

A 1<sup>a</sup>: ¶ RAPRESENTATIONE | del nostro Signore Jesu Christo |

Quādo disputo nel Tempio. | *End.* A 6<sup>a</sup>: FINIS | Stampata in Firenze.

*Cuts.* i. Border, in the upper part two angels supporting the symbol of Christ. ii. ( $97\frac{1}{2} \times 147$ ). View of Jerusalem.

*b.* 1559. [Mgl., Pal., Ambr., Poldi, Triv.] C C C of the volume.

A 1<sup>a</sup>: LA | Rapresentatione del nostro Si- | gnore Jesu Christo | quando disputo nel Tempio. Nuouamente ristampata.

*Cuts.* i. Angel (late). ii. ( $85 \times 116$ ). Christ amongst the doctors = ? *Bonaventura*, Meditazioni (No. 69 a). iii. ( $74 \times 103\frac{1}{2}$ ). Christ in the Temple amongst the doctors (round, soft style). iv. ( $76 \times 102\frac{1}{2}$ ). A king speaking to some people; on the l. ladies in black and in white garments, sitting or standing (finest thin-lined style). (A variant of No. 114 e, v.)

Gesù. Rappresentazione della cena e passione. [176

1519, March 15. per M. Francesco di Giouaṇi Benuenuto, sta al canto de bischari. [Pal., Ricc.]

1<sup>a</sup>: RAPPRESENTAZIONE della Cena et passione di | Christo—cor-  
repta di nuouo con aggiunta | di alquante stanze—Composta per  
| messer Castellano Castellani.

*Cuts.* i. Angel. ii. Last Supper = *Gesù*, Rapp. d. Pas-  
sione, 1511 (No. 178 a, i.). iii. ( $77 \times 103$ ). Christ  
washing the feet of his disciples (copy of *Epistole et*  
*Evangeli*, 1495?). iv. Christ bearing the Cross. v.  
Crucifixion, both = *Gesù*, Rapp. d. Passione, 1511  
(No. 178 a, ix. and x.).

Gesù, La passione di. See also BONAVENTURA. [177

a. s.l.e.a. (ca 1500). [Triv.]

a 1<sup>a</sup>: ¶ Ladevota passione di Christo. | ¶ Comincia lapassione di  
Xpo: & pri | ma Xpo cominciando a discepoli. . . *End.*  
a 8<sup>b</sup>: . . . io son contenta por lanimo in pace | FINIS.

*Cuts.* i. ( $67\frac{1}{2} \times 49$ ). Christ bearing the cross. ii. Angel  
in a border. iii. Last Supper. iv. Christ on the  
Mount of Olives. v. The Betrayal. vi. The Scourging.  
vii. Christ before Pilatus. viii. Christ bearing the cross.  
ix. Crucifixion. x. The Descent from the cross. xi.  
Resurrection, all = *Bonaventura*, Meditazioni s.a. Mis-  
comini (69 a).

*b.* s.l.e.a. (beginning of the xvi. cent.). [Mgl.]



a 1<sup>a</sup>: ¶ La passione del nostro Signore Jesu Christo. | O Increata  
maiestà di Dio | o infinita eterna potenza. . . End. c 4<sup>b</sup>:  
¶ Finita la passione di Jesu Christo.

*Cuts.* i. Christ entering Jerusalem. ii. The Last Supper.  
iii. Mount of Olives. iv. The Betrayal. v. Scourging  
(72 × 52). vi. Christ before Pilate. vii. Scourging.  
viii. Coronation. ix. Christ bearing the cross. x. Cruci-  
fixion. xi. Descent from the cross. xii. Pietà. xiii.  
Resurrection. ii., iii., iv., vi., vii., ix., x., xi., xiii. =  
*Bonaventura*, Meditazioni s.a. Miscomini (69 a) (later,  
worn impressions).

# Gesù. Rappresentazione della passione. [178

a. 1511, April 15. *A petitione & Instantia di Francesco di  
Giuovanni Benvenuti.* [Mgl.]

1<sup>a</sup>: ¶ RAPPRESENTATIONE della passione di | Jesu Xpo rappresentata  
i Roma ogni anno | e uenerdi sancto nel luogo detto Coliseo.

*Cuts.* i. Border (174 × 110) = *S. Antonio*, Rapp., 1517  
(No. 39 b, i.). ii. Angel. iii. Last Supper. iv.  
Mount of Olives. v. Betrayal. vi. Christ before Pilate.  
vii. Scourging. viii. Coronation. ix. (71 × 98). Re-  
pentance of Judas, and his death (hard, angular, neat  
cut). x. Christ bearing the cross. xi. Crucifixion.  
xii. Descent from the cross (hard copy). xiii. Pietà.  
(All, except ix. and xii., in the soft and round manner.)

b. 1534, March 10. *Al. di Francesco di Giovanni Benvenuto.*  
[Pal., Triv.]

a 1<sup>a</sup>: ¶ LA RAPPRESENTATIONE | della Passione di Jesu Christo:  
rapre- | sentata in Roma ogni anno el | Venerdi Sancto—nel  
loco | detto el Culiseo.

*Cuts.* iii. (71 × 71). Last Supper (hard). i., ii., iv.—xiii.  
as in a (i., ii., iv., v., vi., vii., viii., x., xi., xii., xiii.). xiv.  
Initial B (46 × 49), with S. Michael.

c. s.l.e.a. (xvi. cent.) [Triv.]

1<sup>a</sup>: Rappresentatione della Passione del No- | stro Signore Jesu  
Christo, la quale si rappresenta il | Venerdi santo nel Coliseo in  
Roma. | Nuouamente con le figure Ristampata.

*Cuts.* i. Angel (late). ii. Last Supper. xi. Crucifixion.  
xii. Deposition, and xiv. Resurrection = *Bonaventura*,  
Meditaz. s.a. Miscomini (69 a). iii.—x., and xiii. = a,  
iv.—xi., and xiii.

d. s.l.e.a. (after 1559). [Pal.]

A 1<sup>a</sup>: Rappresentatione della Passione del No- | stro Signore Jesu

Christo, la quale si rappresenta il | Venerdi santo nel Coliseo in  
Roma | Nuouamente con le figure Ristampata.

*Cut.* i. Last Supper. x. Crucifixion. xi. Deposition  
(copy?). xiii. Resurrection = *Bonaventura*, Meditazioni  
s.a. Miscomini (69 a, ii.). ii.—ix. and xii. = a (iv.—xi.,  
xiii.).

e. 1559. Fff of the volume. [Pal., Poldi, B. M.]

1<sup>a</sup>: LA | Rappresentatione della Passione del | Nostro Signor Jesu  
Christo, quale si rappresenta il | Venerdi santo nel Coliseo in  
Roma. | Nuouamente con le figure Ristampata.

*Cuts* as in *d*, but in earlier impressions.

GESÙ. Rappresentazione della Risurrezione. [179]

a. s.l.e.a. [Ricc.]

A 1<sup>a</sup>: ¶ La Rapresentatione della Resurrectio- | ne di Christo  
Nuouamen | te composta. *End.* B 4<sup>b</sup>: . . . fa saluo & dona  
lor celesti honori | FINIS.

*Cut* (125 × 133). The Resurrection; on the l. half figure  
of "Sanctus bartolomeus"; on the r. below inscription  
(rude, hard cut).

b. s.a. (ca 1550). [Pal.]

1<sup>a</sup>: Rapresentatione della Re | surrettione di Christo nuouamente  
composta.

*Cuts.* i. Angel. ii. Resurrection = *Rappr. d. Passione*  
1511 (178 a).

c. s.l.e.a. [Cors., Triv.]

A 1<sup>a</sup>: LA | RAPPRESENTAZIONE | DELLA RESVRRETTIONE DI  
NO- | STRO SIGNORE GIESV | CHRISTO. *End.* A 7<sup>b</sup>: IL FINE.

*Cuts.* i. (106 × 78). Resurrection: half figures of  
Mary and the apostles around a mount (late, but in the  
style of the earlier cuts). ii. Resurrection, in the style  
of the late hatched cuts. iii. Noli me tangere. iv. The  
two Marys at the tomb of Christ. v. The Magdalene  
anointing Christ's feet. iii.—v. = *Epistole et Evangeli*,  
1495 (No. 135 b). vi. Christ bearing the cross (copy  
after *Epist. et Evang.*, 1495).

d. s.l.e.a. (ca 1550). [Triv.]

1<sup>a</sup>: LA RAPPRESENTAZIONE | DELLA RESVRRETTIONE DI NOSTRO  
| SIGNORE GIESV CHRISTO.

*Cuts.* i. Angel (late). ii. Resurrection = *Rappr. d. Pas-*  
*sione*, 1511 (178 a). iii. Noli me tangere. iv. The Marys  
at the tomb of Christ. v. S. Magdalene anointing the  
feet of Christ. iii.—v. = *Epistole et Evangeli*, 1495. vi.

Nativity (copy). vii. (111 × 106). Martyrdom of several saints, men and women (early, grave style) = *Orsola*, Rappr. di, 1554 (No. 309 d, ix.). (See cut 30.)  
*e.* 1559. G G g of the volume. [Pal., Mgl., Poldi, B. M.]

1<sup>a</sup>: LA | Rappresentazione della Resurrectione | di Jesu Christo. | Nuouamente Ristampata.

*Cuts.* i. Resurrection = *Bonaventura*, Meditaz. s.a. Miscomini (69 a). ii. Resurrection = *Rappr. della Passione*, 1511 (178 a). iii. The Marys at the tomb. iv. Noli me tangere. v. The Magdalene anointing the feet of Christ. vi. Christ teaching (copy?). vii. The incredulity of S. Thomas. iii.-vii. = *Epistole et Evangelii*, 1495 (No. 135 b).

*f.* 1572. *A I. di Jacopo Chiti.* [Cors., Mgl., Poldi, Triv.] G G g of the volume.

1<sup>a</sup>: LA | Rappresentazione della Resurrectione di | Jesu Christo | Nuouamente Ristampata.

*Cuts* as in *e* (there is wanting only v.).

Gesù. Rappresentazione d'un miracolo del corpo di Christo. [180

*a.* s.l.e.a. (ca 1500). [Cors., Triv. (two copies).]

a 1<sup>a</sup>: ☉ Larapresentatione duno miracolo del corpo di Christo.  
*End.* a 8<sup>a</sup>: Finita la festa duno miracolo del cor | po di Christo.  
 Deo gratias.

*Cuts.* i. Angel. ii. (74½ × 98). A Jew buying the Host from a monk; on the r. Jews burning the Host (early, grave style). (See cut 48.)

*b.* 1549. *A I. Giuseppe di Pietro da Traviso.* [Pal.]

*Cut.* Chalice, with Host above.

*c.* 1555. [Poldi, Triv., B. M.] K K of the volume.

1<sup>a</sup>: LA | RAPRESENTATIONE | D'VNO MIRACOLO DEL | Corpo di Christo. | Nuovamente Ristampata.

*Cuts.* i. Angel. ii. = *a* ii. iii. Soldiers drinking = *Pulci, Morgante*, 1500. (See cut 123.) iv. (72 × 104). A man being burnt; one soldier on the l., two on the r. (rude, hard cut). v. From *Pulci's Morgante*.

*d.* 1572. *Jacopo Cbiti.* [Cors.]

A 1<sup>a</sup>: LA RAPRESENTATIONE D'VNO | Miracolo del Corpo di Christo | Nuouamente | Ristampata.

*Cuts.* i. Angel. ii. = *a* ii. iii. (77 × 97½). A banquet; on the r. king under a canopy, woman and four men at table with him; two servants (fine, soft, round style).

- (See cut 180.) iv. = c (iii.). v. ( $72 \times 103\frac{1}{2}$ ). On the l. three men at table; on the r. a knight kneeling before a man on a throne (soft and round). vi. = *Cristina*, Rapp. di, 1555 (No. 115 e, vi. See cut 181).  
 c. 1589. *Giovanni Baleni*. [Poldi, Triv., B. M.] + of the volume.  
*Cut*. Copy of cut of a ii.

GHERARDO, Fra, da Prato. La storia della cintola di Maria. [181]

a. s.l.e.a. (xvi. cent.). [B. M.]

A 1<sup>a</sup>: STORIA DELLA PREZIOSA | CINTOLA DELLA GLORIOSISSIMA.  
 | VERGINE MARIA LA QVALE | E OGGI IN PRATO | composta  
 per fra Gherardo da Prato . . . Nuouamente Ristampata.

*Cut* = *Ottaviano*, stanze e festa s.l.e.a. (No. 311 a, ii.) (late impression).

b. s.a. *apetitione del pouerino maestro Zanobi della barba*. [Triv.]

a 1<sup>a</sup>: La historia della pretiosissima cintola ri- | docta in rima per  
 frate Gherardo da | Prato. . . .

*Cut* ( $59\frac{1}{2} \times 55$ ). Annunciation of the Virgin, who is sitting on the r. on a bank; the angel is kneeling on the l. (soft, rather careless cut).

c. 1616. *appresso Lorenzo Arnesi*. [Triv., Mgl.]

1<sup>a</sup>: Storia della preziosa Cintola della | Gloriosissima uergine  
 Maria la | quale e hoggi in Prato. | composta per F. Gherardo....

*Cut* as in a.

GHIBELLINI, Lorenzo, da Prato. Lamento di Lorenzino de' Medici. [182]

a. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: IL LAMENTO CHE FA | INFRA SE LORENZINO DE MEDICI . . .  
 per Lorenzo Ghibellini da Prato.

*Cut* ( $105 \times 94$ ). The devil seizing a naked man, who tries to escape to the l.; inscription, "LAVREN" (good drawing, thick, late cut).

b. 1567. *Dall' Arcivescovo*. [Triv.]

1<sup>a</sup>: EL LAMENTO CHE FA | INTRA SE LORENZINO DE ME | DICI  
 . . . Composto per Lorenzo Ghibellini da Prato.

*Cut* as in a.

GIACOBBE, Scala mistica di.

[183]

1512, Oct. 31. *per Jo. Stephano di Carlo da Pauia . . . Ad instantia di N.* [Cors.]

a 1<sup>a</sup>: **OPERA** NVOVAMENTE COMPO | sta sopra la mistica scala del Patriarcha Jacob: | per laquale . . .

*Cut* (194 × 127). Below is a town, with inscription, "PATER," from which three ladders are rising; on that in the middle, "PSEVERAZA." Angel with a youth, the Magdalene, and other saint. On the ladder on the l. six temples, and the word, "PATER," six times repeated; on that on the r. six times, "AVE MARIA;" below, on both sides, a saint. Above, God the Father, Christ, and the Virgin in clouds (soft, round, hatched, weak cut).

S. GIACOMO di Galizia, Rappresentazione d'un pellegrino che andò a. [184]

a. s.a. *Fece istampare Zanobi barbetta.* . . . [Mgl.]

a 1<sup>a</sup>: **RAPPRESENTATIONE** duno peregrino, che andando a Sancto | Jacopo, el diauolo lo inganno. *End.* a 6<sup>a</sup>: . . . cento.

*Cut* (77 × 103). The devil, disguised as a pilgrim, speaking to a pilgrim standing on the l.; a skull on the ground; on both sides trees (soft, round cut).

b. s.a. *Alle Scale di Badia.* [Triv.]

1<sup>a</sup>: **MIRACOLO** | STVPENDISSIMO | DEL GLORIOSO SAN IACOPO | DIGALIZIA. | A un suo seruo che andaua à visitarlo per voto.

*Cut* = *Giacomo*, Rappr. di tre pellegrini (No. 186 a).

c. 1554, Sept. [Poldi, B. M.] d d of the volume.

1<sup>a</sup>: **LA** | Rapresentatione d'uno | pellegrino: | Che andando a San Jacopo di Galitia | el Diauolo lo inganno. | . . .

*Cuts.* i. Angel. ii. Border with, below, Christ in the tomb, between two angels (copy of *Barbara*, Rappr. (No. 44 a, i.).

d. 1555, Sept. [Triv., B. M.]

*Cuts* as in c.

e. 1562. *Badia, Paghhol Bigio.* [Pal., Mgl.]

1<sup>a</sup>: **La** Rapresentatione d'vn | Pellegrino | Che andando a San Jacopo di Galitia el | Diauolo lo ingannò | . . .

*Cuts.* i. Border, with Christ in the tomb between two angels = *Barbara*, Rappr. (No. 44 a, i.). ii. Angel. iii. A woman lying in bed, a surgeon, and four other persons (soft, round style). iv. = *Esopo* 1496 (No. 137 a) favola 65. v. Angel (late).

f. 1571. *a stanza di Jacopo Perini da Villa B.* [Ricc.]

1<sup>a</sup>: LA RAPPRESENTATIONE | D'un Pellegrino, che andando a  
S. Jacopo di Galitia, | il Diauolo l'ingannò. | . . .

*Cut* (89 × 117). A bearded man on horseback speaking  
to a pilgrim on the l., who is carrying a dead body  
(smooth, round style, late).

S. GIACOMO di Galizia. Rappresentazione di due pellegrini. [185]

a. s.l.e.a. (1550). [Pal., Ricc., Triv.] “2” of the volume.

1<sup>a</sup>: LA RAPPRESENTAZIONE | D'un miracolo di due Pellegrini, che  
andorno a San | Jacopo di Galizia.

*Cuts.* i. Angel. ii. Copy of *S. Giacomo*, Rappr. d'un  
pellegrino, 1571 (184f).

b. s.a. *Alle Scale di Badia.* [Triv.]

*Cut* as in a.

c. s.a. *per Stefano Fantucci Tosi alle Scale di Badia.* [Mgl.]

*Cut* as in a.

d. 1554, Aug. [Poldi, March. d'Adda.] G G of the volume.

1<sup>a</sup>: LA | Rapresentatione d'uno miracolo di | duo Pellegrini che  
andauano a San Jacopo di Galitia. | . . .

*Cuts.* i. Angel. ii. = *S. Giacomo*, Rappr. d'un pellegrino,  
1571 (184f). iii. = Pulci's *Morgante*. iv. = *Fior di  
Virtù* (No. 150 a). v. *Esopo*, 1496 (No. 137 a). vi.  
(83 × 108). A woman at the door of a house, speaking  
to a man who is standing in the street (angular, fine  
style; from a lost edition of the life of Æsop? See  
cut 116). vii. = *Esopo*, 1496 (No. 137 a).

e. 1571. *A l. di Jacopo Perini da Villa Basilica di Lucca.*  
[Cors., Pal., B. M.]

1<sup>a</sup>: LA RAPPRESENTATIONE | D'un miracolo di dua Pellegrini, che  
andorno a San Jacopo | di Galitia.

*Cuts.* i. = *S. Giacomo*, Rappr. d'un pellegrino, 1571  
(184f). ii. = Pulci's *Morgante*.

f. 1575? [B. M.]

g. 1589. *Giovanni Baleni.* [Poldi, Triv.] “2” of the  
volume.

*Cuts.* i. As in a. ii. Angel (late). iii. = Pulci, *Morgante*.

h. 1607. *Alle Scale di Badia.* [Mgl., Triv.]

*Cut.* As in a.

S. GIACOMO di Galizia. Rappresentazione di tre pellegrini. [186]

a. s.a. (beginning of the xvi. cent.) (Antonio de Tubinis et

Andrea de Ghirlandis.) Tipogr. mark A A. (It. Pr. M. No. 56.) [Mgl.]

1<sup>a</sup>: ¶ RAPPRESENTATIONE DVNO MRACOLO [sic] DI TRE | Peregrini che andauano a Sancto Jacopo di Galitia.

*Cut* (76 × 102½). An angel upholds a pilgrim who is hanging on the gallows; on the r. two pilgrims.

b. 1519, May 13. *Fecce stampare Maestro Francesco di Giovanni Benvenuto sta dal Canto de Bischari.* [B. M.]

a 1<sup>a</sup>: ¶ RAPPRESENTATIONE DVNO MIRACOLO DI TRE | Peregrini che andauano a Sancto Jacopo di Galitia.

*Cut* as in a.

c. s.l.e.a. (ca 1550). [Poldi, Triv.]

A 1<sup>a</sup>: LA RAPPRESENTATIONE DI TRE | PELLEGRINI CHE ANDORNO ALLO | Apostolo San Jacopo di Galitia.

*Cut* = or copy? of cut in a.

d. 1555. [Pal., Poldi, Triv., B. M.] 1 i of the volume.

1<sup>a</sup>: La | Rapresentatione | dvno miracolo di | Tre Pellegrini che andauono a. S. Jacopo di Galitia | Nuouamente Ristampata.

*Cuts.* i. = or copy? of a. ii. = Boccaccio, *Ninfale fiesolano* (No. 66, viii. See cut 100). iii. (97 × 77). A man hanging on a gallows upheld by the saint (half-figure in clouds); on the l. a second condemned man kneeling, two soldiers (early grave style). iv. A saint before a king. v. A pilgrim finding a skull (hard, rude cuts).

e. 1585. [B. M.]

f. 1600. [B. M.]

g. 1601. *Rincontro a S. Apollinari.* [Triv.] 1 +.

b. 1612. *Alle Scale di Badia.* [Triv.]

*Cut* as in a.

GIAMBULLARI, Bernardo. La contenzione di Costanza e di Biagio. [187

a. s.l.e.a. [Pal.]

a 1<sup>a</sup>: ¶ Lacōtentione di mona Gostanza & di Biagio: & puossi fār in cōmedia. | . . . End. a 4<sup>a</sup>: FINIS. | Composta per Bernardo Giambullari | Ciptadin Fiorenti | no.

*Cut* (73 × 107). In a room a man sitting at a table with a candle, and a woman standing on the r. listening to the story of a youth standing on the l. (fine, early, angular cut).

b. s.l.e.a. (ca 1550). [Cors.]

1<sup>a</sup>: LA CONTENZIONE DI | MONA GOSTANZA ET DI BIAGIO | Et

puossi fare in Commedia. *End.* Composta per Bernardo Giambullari Cittadino Fiorentino.

*Cut.* A woman embracing a youth, who has entered by the door on the l.; on the r. an old man standing astonished (fine cut, in the hard, angular style of the *Ninfale*).

c. s.l.e.a. (ca 1550). [Triv.]

A 1<sup>a</sup>: La Contentione di Mona Gostanza 2 di | Biagio. | Et puossi fare in comedia.

*Cut* as in b.

d. 1556, Nov. [Triv.]

1<sup>a</sup>: La Contentione di Mona | Gostanza 2 di Biagio. | Et puossi fare in commedia.

*Cuts.* i. As in a. ii. (72 × 106). A youth pursuing a nymph, who is flying to the r. holding an arrow (fine cut in the style of the *Ninfale*.) (*See* cut 102.) From an edition of Boccaccio's *Ninfale Fiesolano*?

e. 1591. *Giovanni Baleni.* [Aless.]

1<sup>a</sup>: LA CONTENZIONE DI | MONA GOSTANZA ET DI BIAGIO | . . .

*Cut* as in b.

GIAMBULLARI, Bernardo. Un' eresia che un demonio volle mettere in un convento. [188]

s.l.e.a. (xvi. cent.). [Cas.]

1<sup>a</sup>: ¶ Vna resia che uno demonio uolle mettere in un monasterio dimonaci. *End.* 4<sup>b</sup>: FINIS | Composta per Bernardo Giambullari.

*Cut* (74 × 106). Two friars before the door of a monastery, a man drives a loaded donkey, under which is sitting a devil (hard, rude, hatched cut).

b. s.l.e.a. [Triv.]

a 1<sup>a</sup>: ¶ Vna resia che uno demonio uolle mettere in un monasterio di monaci. *End.* 4<sup>b</sup>: FINIS.

*Cut* as in a.

GIAMBULLARI, Bernardo. Storia di S. Giovanni Gualberto. [189]

s.l.e.a. [Mgl.]

a 1<sup>a</sup>: ¶ Questa e-lastoria & miracoli di san Giouanni Gualberto no- | stro cittadino Fiorentino. . . *End.* d 4<sup>b</sup>: ¶ Cōpose Bernardo di piero Giābulari.

*Cuts.* i. (144 × 103½). In a chapel a saint shows the crucifix to a kneeling knight, on the l. two youths with



horses, on the r. a monk kneeling, in the background the tomb of a bishop. ii. (139 × 102). A monk with a cross in a fire, on the r. a saint exorcising the fire, behind him many monks, on the left people looking at the miracle. iii. (144 × 101). A saint sitting in a church, a monk with the Host exorcising a demoniac woman, the devil is flying from her, many people around.

*See also* S. GIOVANNI GUALBERTO, Rappresentazione di.

GIAMBULLARI, Bernardo. Storia di S. Zenobio. [190

a. s.l.e.a. (ca 1550). [Cors.]

1<sup>a</sup>: La Istoria di San Zanobi Uescouo | Fiorentino. | . . . *End.*  
Il fine dell' Istoria di San Zanobi.

*Cut* (107 × 85). A bishop with staff and book giving the benediction (copy?).

b. s.a. *per Pietro Nesti*. [Triv.]

*Cut* (61 × 50). Half figure of the Virgin, with the Holy Child on a crescent (soft, round style).

c. 1576. [Triv.]

*Cuts*. i. =? a. ii. = *Epistole et Evangelii*. iii. Nativity (rude cut).

GIAMBULLARI, Bernardo? Le sonaglie delle donne.

[191

a. s.l.e.a. (xvi. cent.). [Paris B. N.]

a 1<sup>a</sup>: Le sonaglie dele donne. | uua fontana la onde procede |  
ogni uirtu. . . *End.* a 6<sup>a</sup>: . . . che chi tosto erra a bellasia si  
pente | Finis.

*Cut* (80 × 106). On the l. a man sitting; on the r. a youth and a woman, speaking to him, are holding a strap with bells (very rude).

b. s.l.e.a. (xvi. cent.). [Munich.]

a 1<sup>a</sup>: Le Sonaglie dele donne. | uua fontana la onde procede | ogni  
uirtu. . . *End.* a 6<sup>a</sup>: . . . che chi tosto erra a bellasia si pente  
| Finis.

*Cut*. Reversed copy of cut in a.

c. s.l.e.a. [Erlangen.] Varnhagen, l.c., p. 21.

*See also* FROTTOLE di diversi autori.

GIANI, F. Arcangelo, de' Servi. La vita di Buonaventura il Beato de Servi da Pistoia. [192

1604. *Appresso Cristofano Marescotti*. [Aless.]

*Cut* (91 × 61). The Virgin, crowned, holding the Holy Child on a crescent (rude cut, in the early style). Mark of the printer (ship sailing, "Et vult et potest").

GIASONE e Medea, Storia di. [193]

a. s.l.e.a. [Triv.]

1<sup>a</sup>: LA HISTORIA DI | GIASONE, E MEDEA | Nella qual si narra. . .

*Cut* (80 × 106). IASON fighting with his sword against the dragon (fine, soft style).

b. 1557, July. [Marchese d'Adda.]

1<sup>a</sup>: Historia di Giason.

*Cuts*. i. = a. ii. Hercules fighting against the harpies (in the style of the *Quadriregio*). iii. = *S. Cristina*, Rappresentazione di, 1555 (No. 115 e, vi.). iv. A man ploughing. v. Medea cutting a human body in pieces. vi. (77 × 97). A woman offering a cup to a young man = *Alessio*, Rappr. 1554 (18 b, v.). vii. Banquet. viii. A man embracing a youth = Pulci, *Morgante*.

c. 1608. *Appresso Zanobi Bisticci*. [Triv.]

1<sup>a</sup>: LA HISTORIA DI GIASONE, E MEDEA | NELLA QVAL SI NARRA. . .

*Cut* as in a.

GIOBBE, Storia di. See DATI, Giuliano.

S. GIORGIO, Historia di. [194]

a. s.l.e.a. [B. M.]

1<sup>a</sup>: Istoria de sancto Georgio. | AL nome sia del nro saluatore | . . . End. 2<sup>a</sup>: San giorzo preghi dio per tutti noi | AMEN.

*Cut* (100 × 88). S. George on horseback galloping to the l. against the dragon; on the r. the princess is kneeling.

b. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: La Iystoria (!) di Sancto Giorgio quando | amazo el Drago con altre gentileze | Nouamente agiunte.

*Cut* (116 × 121). S. George galloping to the r. and piercing the throat of the dragon with his lance; on the r. the princess (good drawing; rude, heavy cut).

c. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: La Storia Orazione, & Morte di San Giorgio | Cauallier di Giesu Christo.

*Cut* = *Giorgio*, Rappr. di (No. 195 a, ii.).

d. 1575. [Triv.]

1<sup>a</sup>: La Storia Oratione ⁊ morte di Sā | GIORGIO CAVALIER DI CHRISTO.

*Cut* = c ?

e. 1584. *Giovanni Baleni*. [B. M.]

A 1<sup>a</sup>: La Historia, Orazione, ⁊ morte di San | Giorgio Cauialier di Cristo.

*Cut* (105 × 78). S. George killing the dragon ; on the r. the princess and a town (late cut).

## S. GIORGIO, Rappresentazione di. [195]

a. s.l.e.a. (xv. cent.). [Cors., Cas., Triv., Oxf.]

a 1<sup>a</sup>: ¶ La rapresentatione di sancto Giorgio martyre. a 2<sup>a</sup>: ¶ Incomincia la rapresentatione di sãc | to giorgio martire & caualiere. . . End. b 4<sup>b</sup>: ¶ Finita la festa di sancto Giorgio mar | tyre.

*Cuts*. i. Angel. ii. (102 × 79). S. George on horseback to the r. piercing the dragon with his lance ; on the l. the princess kneeling (fine, thin style). (See cut 67.)

b. s.l.e.a. (beginning of the xvi. cent.). [Pal., Triv.]

A 1<sup>a</sup>: Larapresentatione di santo Giorgio. End. A 8<sup>a</sup>: ¶ Finitas (sic) la festa dsãc̃lo (sic) Giorgio | martyes (sic).

*Cuts*. i. Angel. ii. (113 × 80). S. George galloping to the l., killing the dragon with his lance (hatched style).

c. s.a. (ca 1550). *Alle Scale di Badia*. [Mgl., Pal.]

1<sup>a</sup>: LA | RAPPRESENTAZIONE | DI SANTO GIORGIO.

*Cuts*. i. = a ii. ii. Copy of *Bradimonte* (70 a, i.). iii. and iv. = Pulci's *Morgante*.

d. 1561. *Badia. A I. Paghol Bigio*. [Ricci., Pal.] D D D of the volume.

1<sup>a</sup>: La Rappresentatione di Santo | Giorgio | Nuouamente ristampata.

*Cuts*. i. = a ii. ii. Three orientals at table ; on the r. a knight kneeling before an oriental sovereign (soft, round style ; copy). iii. A king enthroned on the l., a king in armour on the r., behind three knights.

e. 1585. *Giovanni Baleni*. [Ambros. (? Variant), Poldi, Triv., B. M.]

1<sup>a</sup>: LA RAPPRESENTATIONE | DI SAN GIORGIO | Nuouamente Ristampata.

*Cut* (107 × 78). S. George killing the dragon (soft, round, hatched cut). ? = *Giorgio*, *Historia*, 1584, Baleni (No. 194 e).

f. 1607. *Alle Scale di Badia.* [Cors.]

Cuts. i. As in *a*; three other cuts, copies, or late impressions.

GIOVANI, Storia di tre.

[196]

a. s.l.e.a. (xvi. cent.). [Mgl.]

A 1<sup>a</sup>: Historia di tre Giouani disperati ⁊ di tre Fate.

Cut (83 × 107). On the r. three youths sleeping under trees; on the l. three women standing (rude, smooth cut; copy?).

b. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: HISTORIA DI TRE GIO | VANI DISPERATI, E | DI TRE FATE.

Cut. Copy (?) of *a*.

c. 1567. [Wolfenbüttel]?

d. 1570. [Wolfenbüttel]?

e. 1574. *Ad instantia di Jacopo Chiti.* [Triv.]

1<sup>a</sup>: Historia di tre Giouani disperati, & | di tre Fate.

Cuts. i. As in *a*? ii. Battle, in the foreground a knight with the head of a king = Pulci's *Morgante*.

f. 1617. *Lorenzo Arnesi.* [Triv.]

Cut. Copy reversed of *a*.

S. GIOVANNI BATTISTA, Lauda di.

[197]

a. 1576. [Cors.]

1<sup>a</sup>: Lauda di San Giouanni Batista | cantasi come. . . .

Cuts. i. = *Epistole et Evangelii*, 1495. ii. Nativity of Christ (rude).

b. 1595. *Giovanni Baleni.* [Mgl.]

Cuts. S. John (late, rude), and half figure of the Virgin with Child (soft, round).

S. GIOVANNI BATTISTA. Pompe e ceremonie nella festa di.

[198]

1514. (Kal. Jul.). p. *Antonium Dominici de Tubinis.* [London, Mr. Murray.]

1<sup>a</sup>: ¶ Pompe et Ceremonie celebrate nella | inclita cipta di Fiorenza nella fe | stività del precursore iohan | ni baptista lanno M.D.XIII.

Cuts. i. Printer's mark. (It. Pr. M., No. 56.) ii. = Pulci's *Morgante*.

S. GIOVANNI BATTISTA, Rappresentazione di. (BELCARI, Feo.) [199]

a. s.l.e.a. (xv. cent.). [Cors., Ricc., Pal. ?, Catal. Libri.]

1<sup>a</sup>: ¶ La festa di san Giouanni quando fu uisitato da christo nel deserto. *End.* 4<sup>a</sup>: Finisce la rapresentatione quando | Giesu tornando de Egipto uisito | san Giouanni nel deserto composta | per feo belcari.

*Cuts.* i. Angel. ii. (99 × 75). S. John, as a boy, half kneeling before the child Christ, who embraces him; on the left, Mary, Joseph with the donkey. (*See* cut 61.)

b. s.a. *Stampata in Firenze.* [Ricc.]

A 1<sup>a</sup>: ¶ RAPPRESENTATIO | ne deuota di san Giovanni | Baptista quādo | Ando nel deserto. *End.* A 4<sup>a</sup>: Finisce la rappresentatione di sancto | Giouanni baptista con la aggiunta di | . . . cōposte p Thommaso Benci Et | quādo Jesu Christo tornādo di egypt | to visito sãcto Giouāni nel deserto | cō Posta per Feo Belchari. | FINIS.

*Cuts.* Angel and border with two dolphins.

c. 1518 (28 Nov.). *Fr. di Giovanni Benvenuto.* (Printer's mark, A A, It. Pr. M., No. 56.)

d. 1557. [Mgl., Poldi.] "Rr" of the volume.

1<sup>a</sup>: La Rapresentatione diuota di San | Giouanni Batista, quando ando nel deserto.

*Cuts.* i. Angel (late). ii., iii., iv., v. = *Epistole & Euangeli*, 1495 (No. 135 b).

e. 1558. f. 1560. g. 1569. h. 1572. i. 1579. k. 1589. l. 1601.

S. GIOVANNI BATTISTA decollato, Rappresentazione di. [200]

a. s.l.e.a. (xv. cent.). [Cors., Mgl., Ricc., Triv.]

a 1<sup>a</sup>: ¶ La rapresentatione di sancto Giouanni dicollato. a 2<sup>a</sup>: ¶ Incomincia qui di sotto la festa disan | Giouanni baptista quando gli fu ta- | gliata la testa. . . *End.* a 6<sup>a</sup>: Finita la festa di san Giouanni | Deo gratias, amen.

*Cut* (102 × 77½). Beheading of S. John, who is kneeling in a doorway, on the l. Herodias kneeling, and two warriors (early grave style). (*See* cut 59.)

b. 1547. [Mgl.]

1<sup>a</sup>: ¶ La rapresentatione di santo | Giouanni dicollato.

*Cuts.* Angel and border with gable, with dolphins.

c. 1568. *per Bartolomeo Anichini.* [Ricc., Triv.]

1<sup>a</sup>: La Rappresentazione di santo Giouan | ni Dicollato.

*Cuts.* i. Angel. ii. As in a.

S. GIOVANNI BATTISTA, Le vita e morte di. [201

a. s.l.e.a. (xv. cent. ?). [Pal.]

a 1<sup>a</sup>: ¶ Questa e Lauita et Morte di San | Giouanni Baptista.  
End. f 8<sup>b</sup>: Finita e / la uita & morte di Sancto Giouanni Baptista.

Cuts. i. Border (162 × 106) = *Abramo*, Rappr. di (No. 4 a, i.). ii. (98 × 69). S. John standing, his right hand uplifted, holding a cross in the l., on the l. a tree in which has been fixed a hatchet. iii. (97 × 74). Baptism of Christ. iv. = *S. Giovanni decollato* Rappr. di, s.l.e.a. (200 a).

b. s.l.e.a. [Triv.]

1<sup>a</sup>: La Uita Et Morte Di Sancto | Joanne Baptista. End. Finita la vita ⁊ morte di san Giouanni Baptista.

Cut (113 × 118). S. John pointing at a Lamb with banner which is standing on a book above in the air (hard and angular).

c. s.l.e.a. [Triv.]

Same title. End. Finita la Vita & Morte di Sancto Giouanni Baptista.

Cut. Same subject, but ruder cut.

d. s.l.e.a. [Cas.]

1<sup>a</sup>: Sancto Giuannibatista.

Cuts. i. Border with a dog hunting a hare (copy) = *Benetus* (No. 51 a). ii. Copy of a ii.

S. GIOVANNI CRISOSTOMO, Historia di. [202

a. s.l.e.a. (xv. cent.). [B. M.]

A 1<sup>a</sup>: La historia de Sancto Giouanni | Boccadero. End. A 3<sup>b</sup>:  
. . . | duo quattrin dia senza far parole | FINIS.

Cut (104 × 109). A king on horseback, a dog barking at the saint, who is creeping on hands and feet.

b. s.l.e.a. [Triv.]

1<sup>a</sup>: La hystoria di sancto Giouan- | ni boccadero. End. fol. 4:  
. . . do | mine deus noster.

Cut (112 × 115). King on horseback, a dog barking at the saint, who is creeping on the ground, a footman with hunting-horn (good, hard and angular). At the end a small cut of S. Sebastian.

c. s.l.e.a. (xvi. cent., beginning). [Triv.]

1<sup>a</sup>: La historia de sancto Giouanni | Boccadero.

Cut (112 × 121). Copy of b.

d. s.l.e.a. (1550 ca). [Cors., Triv.] "X X X."

A 1<sup>a</sup>: La Historia di San Giouanni Boccadero. End. A 2<sup>a</sup>: . . .  
due quattrin dia senza far più parole | IL FINE.

Cut (71 × 102). King on horseback to the r., on the left  
the saint creeping, on the r. a dog and a footman  
(early grave style).

e. s.a. *Alle Scale di Badia*. [Triv.]

Copy of a.

f. s.a. *Alle Scale di Badia*. [Mgl.]

1<sup>a</sup>: LA HISTORIA DI SAN | GIOVANNI BOCCADORO.

Cut. Copy of c.

g. 1542. *per Ant. Nic.* . . . [Passano, p. 66.]

h. 1568. *Ridolfo Pocavanza*. [Wolfenbüttel.]

i. 1588. *Giovanni Baleni*. [Triv.]

Cut. Copy of d.

k. s.a. *Siena alla Loggia del Papa*. [Ricci.]

Cut. Copy of d.

## S. GIOVANNI GUALBERTO, Rappresentazione di. [203

a. s.l.e.a. (xv. cent.). [Mgl., Triv.]

a 1<sup>a</sup>: ¶ La rapresentatione di san Giouanni gualberto. End.

b 6<sup>a</sup>: ¶ Finite lestanze della festa di san Gio | uanni gualberto.

Cut (100½ × 76). A young knight kneeling before an  
altar with crucifix, a knight standing beside him pointing  
at the crucifix, on the r. two young warriors (early grave  
style). (See cut 57.)

b. 1554, Sept. [Poldi.] "Bb" of the volume.

1<sup>a</sup>: LA | Rapresentatione di Santo | Giouanni Gual- | berto Nuo-  
uamente Ristampata.

Cuts. i. As in a. ii. = Pulci's *Morgante*. iii. (60 × 79).

A knight speaking to a monk at a window. iv. (74 ×

81). Before the door of a castle a man with turban

and stick speaking to two monks standing on the l.

v. (72 × 77). On the r. a monk in bed, on the l. two

monks and another one sewing. vi. (70 × 83). A monk

teaching, on the r. and on the l. monks sitting. vii.

(74 × 78). Three monks sitting together, on the l.

outside two monks embracing each other. viii. (69 ×

80). Three monks kneeling before another with stick,

staying on the r. with companion. (Cuts in hard, rude

style.)

c. 1555, Sept. [Pal., Triv., Berlin K.] "Bb."

Cuts as in b.

d. 1561. *Appresso alla Badia Ad instantia a Paghol Bigio.*  
[Cors., Mgl., Triv.]

1<sup>a</sup>: La Rappresentatione di San Gio- | uanni Gualberto. | Nuoua-  
mente ristampata.

*Cuts.* i., ii., iii., iv. = *b* i., ii., iii., iv. v. (58 × 79).  
On the r. a monk in bed, two monks on the l., an angel  
going through the door (hard, rude). vi. = *b* vi. vii.  
(61 × 77). On the r. a bishop enthroned, on the l.  
before him a man in black clothing holding a paper,  
on the l. two youths (hard, rude). viii., ix. = *b* vii.  
and viii.

S. GIOVANNI GUALBERTO, *Historia di.* See GIAMBULLARI,  
Bernardo.

S. GIOVANNI E PAOLO, *Rappresentazione di.* See MEDICI,  
Lorenzo.

GIUDITTA, *Rappresentazione di.* See also SOCCI. [204

a. 1519 (30?). *Fece stampare Maestro Francesco di Giouanni  
Benvenuto, sta dal Canto de Biscari.* [Cors., Mgl., Pal.,  
Triv.]

a 1<sup>a</sup>: ◀ COMINCIA LA DEVOTA RAP | PRESENTATIONE DI IVDITH  
| HEBREA.

*Cuts.* i. Angel (copy). ii. (73 × 97). Judith cutting  
off the head of Holophernes, on the r. Judith returning  
to the town (round and soft style). iii. Battle, a knight  
with the head of a king (copy of Pulci's *Morgante*).

b. s.a. (ca 1550). *Alle Scale di Badia.* [Mgl.]

1<sup>a</sup>: LA RAPPRESENTATIONE | DI IVDITH HEBREA.

*Cuts.* i. Angel. ii. Copy of a ii.? iii. = a iii.

c. s.l.e.a. (ca 1550). [Mgl., Triv.]

1<sup>a</sup>: LA RAPPRESENTATIONE | DI IVDITH HEBREA.

*Cuts* as in b.

d. 1554, Jan. [Pal., Poldi, Triv.] "I" of the volume.

*Cuts.* i. Angel. ii. and iii. = a ii., iii. iv. Two ladies  
giving a letter to a knight (copy of Pulci's *Morgante*,  
1500). v. (42 × 52). Battle (rude, late).

e. 1568. *Alle Scale di Badia.* [Ricc., Triv., Berlin K.]

*Cuts.* i., ii., iii. = a i., ii., iii. iv. = d v. v. A lady  
before an oriental sovereign = Pulci's *Morgante*.

f. 1575. [Ricc., Ambros.] "R R R" of the volume. (*Com-  
posta per Cesare Sacchetti Bolognese.*)

*Cut* = a ii.



g. 1589. *Giovanni Baleni*. [Poldi, Triv., 2 copies.] "2."

1<sup>a</sup>: LA RAPPRESENTAZIONE | DI IVDITH HEBREA.

*Cuts.* i. Angel (late). ii. Copy of *a* ii. iii. Battle of knights =? Pulci's *Morgante*, 1500.

h. 1595. [Triv.]

1<sup>a</sup>: LA RAPPRESENTAZIONE | DI IVDITH HEBRAEA.

*Cuts.* i. Angel. ii. Copy? of *a* ii. iii. Knight on horseback with followers = Pulci's *Morgante*.

i. 1617. *Lorenzo Arnesi*. [Triv.]

*Cut.* Copy of *a* ii.

k. s.a. Siena. [Mgl., Ricc.]

*Cut.* Copy of Pulci's *Morgante*?

#### GIUDIZIO UNIVERSALE, historia del.

[205]

a. s.l.e.a. (ca 1500). Hain, 7777? [Cas.]

1<sup>a</sup>: ¶ El giuditio generale. O Santa trinita vno solo idio | senza principio ⁊ senza fine. . . . *End.* 4<sup>b</sup>: ¶ Qui finisce el giudicio generale.

*Cut* (78 × 54). Christ as judge between two angels, three bodies arising from the tombs (hard cut, copy?).

b. s.l.e.a. [Triv.]

1<sup>a</sup>: GIUDIZIO VNIVERSALE | O VERO FINALE.

*Cut.* Death showing to a young man heaven and hell = *Savonarola*, *Ars Moriendi* (No. 375 c, iii.).

c. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: Questa sie La Historia Del Judicio | Universale Delmondo.

*Cuts.* i. (85 × 114). Christ as judge with four angels, below people arising from the graves; B. M. (Benedicti—Maledicti) (hard and angular cut). ii. Annunciation (in the Venetian style).

d. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: Questa e la Historia del Judicio | Universale del Mondo.

*Cuts.* i. Border with Christ between two angels. ii. (91½ × 120). Christ as judge between four angels, people arising. .B. .M. (hatched, round and soft style).

#### GIUDIZIO UNIVERSALE, Rappresentazione del. (By Antonio Araldi ?)

[206]

a. s.l.e.a. (ca 1500). [Ricc., B. M.]

a 1<sup>a</sup>: ¶ La rapresentatione del di del giudicio. *End.* a 8<sup>b</sup>: ¶ Finita larapresentatione del giudicio.

*Cut* (123 × 102). Christ in mandorla, with five cherubs, two angels and cherub; on the r. and l. six saints; on the l. four angels conducting three souls; on the r. three devils with three damned men (early grave style).

b. s.l.e.a. (xvi. cent.). [Mgl., Pal., B. M.]

A 1<sup>a</sup>: La rapresentatione del di del giuditio. *End.* A 6<sup>b</sup>: ¶ Finita la rapresētatione del giudicio.

*Cuts.* i. Angel. ii. (103 × 85). Christ on rainbow, two angels, four men arising (soft, smooth; copy?).

S. GIULIANA. *See* S. VALENTINO E S. GIULIANA, Storia di.

S. GIULIANO, Storia di.

[207]

a. s.l.e.a. [B. M.]

A 1<sup>a</sup>: La diuota Historia di San Giuliano. AL nome sia de l'altro Dio verace | & della madre sua. . . . *End.* 2<sup>b</sup>: . . . e 'n terra sia nostr' auuocato. | IL FINE.

*Cut* (94 × 71). The saint killing his father, who is lying in a bed with his wife; on the r. a devil (copy of cut of d?).

b. s.l.e.a. Hain, 7778? [Triv.]

A 1<sup>a</sup>: La hystoria Et il Pater nostro Et Il | Priego di Sancto Zuliano.

*Cut* (115 × 118). Same subject (hard and angular, Florentine?).

c. 1576. *Dirimpetto a San Pulinari.* [Triv.]

*Cut.* Rude, thick-lined copy of a.

d. 1606. (*Siena*) *Alla Loggia del Papa.* [Ricc.]

1<sup>a</sup>: La diuota Istoria di San Giuliano.

*Cut* (91 × 74). Same subject, devil on l. (early grave style, original).

GIUSEPPE, Rappresentazione di.

[208]

a. 1523, March 16. *per Bernardo Zucchetta a pet. di Bernardo di ser Piero Pacini da Pescia.* (Printers' mark.) [Berl. K.]

1<sup>a</sup>: ¶ LA RAPRESENTATIONE DIVOTA DI | IOSEPH FIGLIVOLO DI | IACOB.

*Cuts.* i. Angel. ii. Joseph sold by his brethren. iii. (74 × 101). Joseph and Potiphar's wife (ii. and iii. early grave style). iv. Joseph before Pharaoh, on the l. three men at table (smooth copy). v. Corn being measured before the king, on the l. men in prison. vi. The cup found in Benjamin's sack (v. and vi. early grave style).

b. 1534. *per Francesco di Giovanni Benvenuto.* [Pal., Triv.]

a 1<sup>a</sup>: LA DIVOTA RAPRESENTATIONE DI | IOSEPH FIGLVOLO DI  
| IACOB.

*Cuts.* i. Angel. ii. Copy of *a* ii. iii. Copy of *Barlaam e Josafat* (No. 45 *a*, vii.). iv. Copy (smooth) of *a* vi.

c. s.a. (ca 1550). *Alle Scale di Badia.* [Mgl.]

1<sup>a</sup>: La Rappresentatione: e Festa di Jo- | sef figliuolo di Jacob.  
| Nuouamente Ristampata.

*Cuts.* i. Angel. ii., iv. Copies of *a* ii., iv. iii. A king speaking to five women. v. (190 × 128). S. Laurence on his gridiron in a niche (smooth and round).

d. s.a. (1550 ca). *Alle Scale di Badia.* [Mgl., Triv.]

1<sup>a</sup>: LA RAPRESENTAZIONE | E FESTA DI IOSEF FIGLIVOLO DI  
| IACOB. | . . .

*Cuts.* i. Angel (late, rude). ii. and iii. = *c* ii. and iii. iv. (75 × 101½). A king threatening with a knife a woman kneeling before him, three men coming from the r. (rude, smooth copy?). v. = *c* v.

e. 1553, Nov. [Poldi, Triv.] "C" of the volume.

1<sup>a</sup>: La Deuota Rapresentatione | di Joseph Figliuolo di Jacob |  
| Nuouamente stampata.

*Cuts.* i. Angel. ii., iii., vi. = *a* ii., iii., v. iv. = *b* iii. v. A youth kneeling before a king = Pulci's *Morgante*. vii. = *b* iv.

f. 1565. *A. I. Santi Ceserini dalla Badia.* [Mgl., B. M.]

A 1<sup>a</sup>: La deuota Rapresentatione di Joseph | figliuolo di Jacob.

*Cuts.* i. Angel. ii., iii., iv. = ? *a* ii., iii., v.

g. 1569. *Presso la Badia.* [Triv.]

1<sup>a</sup>: La deuota Rapresentatione di Joseph | figliuolo di Jacob. |  
| Nuouamente Ristampata.

*Cuts.* i. Angel. ii. and iii. Copies (smooth) of *a* ii., iii. iv. = ? *a* v.

h. 1585. *Giovanni Baleni.* [Ambros.]

*Cuts.* Copies of *a*.

i. 1590. *Giovanni Baleni.* [Poldi.]

*Cuts* = *f*.

k. 1606. *Alle Scale di Badia.* [Cors.]

*Cuts* = copies of cuts of earlier editions.

. 1609. *Badia.* [Triv.]

Same cuts.

GONNELLA, Facezie del. (Francesco da Mantova dicto Raynaldo da M.) [209]

a. s.l.e.a. [Ambros.]

A 1<sup>a</sup>: LE BVFFONERIE | DEL GONELLA | cosa piaceuole, & da ridere. Et di nuouo aggiunto vna nouella | . . . Di nuouo ristampata.

Cut (76 × 101). A man in his bed; the surgeon looking at the glass, and a woman (rude, smooth copy of a cut of the *Ars moriendi*).

b. 1568?

c. 1570. *Ad istanza di Rinaldo de Sabio*. [Triv.]

1<sup>a</sup>: LE BVFFONERIE DEL | GONNELLA.

Cut = ? a.

d. 1610. *Jacopo Pocavanzi*. [Triv.]

1<sup>a</sup>: LE BVFFONERIE DEL | GONNELLA. | . . .

Cut = ? a.

GRANOLACHIS, Bernardo de. Lunare. [210]

a. 1491, Sept. *per Lorenzo di Morgiani & Giovanni di Maganza*. [Cors.]

a 1<sup>a</sup>: ☾ Lunare cioe Laragione della luna ouero | Taccuino perfetto in lingua fiorentina.

Cut (170 × 116). A monk sitting on the r., before a sarcophagus, measuring; on the l. in a window a youth is appearing, pointing to the sun, with inscription, ALTIOR INCVBVIT . . . (very fine cut of early grave style). (See cut 11.)

b. 1496. *Lorenzo Morgiani*. [B. M.]

Cut as in a.

c. 1496. (Firenze?) [Cas.]

Cut. Copy of a.

S. GREGORIO MAGNO. Moralia (italice). [211]

1486, June 15. *Nicold di Lorenzo della Magna*. Hain, 7935\*. [Berlin, B. M., Poldi, Triv.]

Cut. S. Gregory enthroned. Good Venetian cut of about 1500, not belonging to the book, but added by a later editor in some copies.

S. GREGORIO MAGNO. S. Maria perpetua. [212]

s.l.e.a. [London Mr. Murray.]

1<sup>a</sup>: ☾ Sancta maria perpetua cōposta | da Sancto Gregorio papa.

*Cuts.* i. (92 × 62½). Virgin with child in mandorla on black ground. ii. (80 × 68). Virgin in clouds, half-figure, in mandorla, held by two angels; on the earth, on the l. and r., two men kneeling.

S. GREGORIO MAGNO. Dialogo. [213]

1515, March 10. *per Jo. Stephan. di Carlo.* [Poldi.]

a 1<sup>a</sup>: ¶ INCOMINCIA IL PROLO | GO DEL VVLGARIZA | TORE DEL  
DYALO | GO DI MESSE | RE SANCTO | GREGO | RIO | PAPA.

*Cuts.* i. Border with the two eagles = *Landini*, Formulario, 1492 (No. 230 b, ii. See cut 17). ii. (34 × 27). Half-figure of S. Gregory (round and soft style).

See also S. AGOSTINO, S. Bernardino e S. Gregorio. Orationi e versi.

S. GRISANTE E DARIA, Rappresentazione di. [214]

a. 1516, Febr. 5. *Fece stampare maestro Francescho di Giouanni Benue | nuto / sta dal canto de Biscari.* [Pal.]

1<sup>a</sup>: Rappresentatione | di s̃co Grisante | ⁊ Daria.

*Cuts.* i. Border (174 × 111) = *S. Antonio Abbate*, Rappr. di, 1517 (No. 30 b, i.). ii. Angel.

b. s.l.e.a. (ca 1550). [Mgl., Poldi, Triv.]

a 1<sup>a</sup>: LA | RAPPRESENTAZIONE | DI S. GRISANTE E | DARIA. *End.*  
a 8<sup>b</sup>: IL FINE.

*Cuts.* i. Angel. ii. Border, with Christ between two angels above, and ornament with birds below. (Copy of *A Kempis*, Imitatio Christi, 1494, No. 227 c, i.)

c. 1559. [Pal., Mgl., Poldi, Triv.] H H h of the volume.

a 1<sup>a</sup>: LA | Rappresentatione di san Grisante | ⁊ daria. | Nuouamente Ristampata.

*Cuts.* i. Angel. ii. (72 × 101½). A knight kneeling before an oriental sovereign sitting on the r.; on the l. warrior (round and soft style). iii. = *S. Barbara*, Rappr. di, 1554 (No. 44 b, iii.). iv. = *Giasone e Medea*, 1557 (No. 193 b, vi.). v. (82 × 107). On the l. a man and woman, on the r. a hunchback (*Esope*?) with a dog. (From a lost edition of the life of *Esope*.) (Hard style.) (See cut 117.)

GUALTIERI E GRISELDA, Novella di. [215]

a. s.l.e.a. [Cas., Erlangen.]

a 1<sup>a</sup>: ¶ Lanouella di Gualtieri Marchese di Saluzo | & Griselda  
figluola di Giannucholo. *End.* a 6<sup>b</sup>: . . . la tenga chara / &  
siane conoscēte | FINITA.

*Cuts.* i. (101 × 76). Betrothment; on the l. three women, on the r. three youths (*see* cut 39). ii. (71 × 99). Birth of a prince (*see* cut 51). iii. (71 × 100). A man in long garment speaking to a young man and a woman (*see* cut 169). iv. (77 × 99). Banquet, two pipers on the r. = Pulci's *Morgante* (early grave style). (*See* cut 50.)

b. s.l.e.a. [Triv.]

A 1<sup>a</sup>: La nouella di Gualtieri Marchese di | Saluzzo, il quale non uolendo pigliar moglie. . . .

*Cut* = a i.

c. s.l.e.a. [Triv.]

1<sup>a</sup>: LA NOVELLA DI | GUALTIERI MARCHESE DI SALVZZO.

*Cut.* Copy of cut a i.

d. s.l.e.a. [Wolfenbüttel.]?

e. s.a. (ca 1550). *per il Nesti.* [Triv.]

1<sup>a</sup>: GRISELDA | E GUALTIERI | MARCHESE DI SALVZZO | . . .

*Cut* (103 × 85). On the l. two youths standing, one of them speaking to two damsels; in the background a house, a man looking out of the window (fine cut of early grave style).

GUARINUS Veronensis. *Regulae grammaticales.* [216

1512, Jan. 5. *Gianstephano di Carlo da Pavia. A. p. di Michele Caccini.* [B. M.]

a 1<sup>a</sup>: ¶ REGVLAE GVERINI.

*Cut* (147 × 102). A master teaching = *Flores poetarum*, s.l.e.a. (No. 153).

S. GUGLIELMA, Rappresentazione di. (By Antonia Pulci.) [217

a. s.l.e.a. (xv. cent.). [Mgl.]

a 1<sup>a</sup>: ¶ La rapresentatione di sancta Guglielma. a 1<sup>b</sup>: ¶ Comincia la rapresentatione di sancta | Guglielma cōposta p mona Antonia | dōna di Bernardo Pulci. . . . *End.* a 8<sup>b</sup>: . . . per uiuer poi nel ciel sempre beato. | Finis.

*Cuts.* i. Angel. ii. (99 × 76). The saint with crown in black garment, kneeling; on the r. and l. two young men and two queens kneeling. (Early grave style.)

b. s.l.e.a. (xvi. cent.). [Cors.]

a 1<sup>a</sup>: La festa di sancta Guglielma. a 1<sup>b</sup>: ¶ Comincia la rapresentatione di | S. Guglielma / composta p Mona | Antonia donna di Bernardo pulci. *End.* a 8<sup>b</sup>: . . . per uiuer poi nel ciel sempre beato. | FINIS.

- Cuts.* i. Angel (copy). ii. Smooth copy of cut of *a* ii.
- c. 1538. *per M. Francesco di Giouanni Benvenuto.* [Pal., Triv.]
- I<sup>a</sup>: LA RAPPRESENTATIONE DI SANCTA | GVGLIELMA.
- Cuts.* i. Angel. ii. = *a* ii.
- d. s.a. (ca 1550). *alle Scale di Badia.* [Triv., B. M.]
- I<sup>a</sup>: LA FESTA DI SANTA | GVGLIELMA | . Nuouamente ristampata.
- Cut* = *a* ii.
- e. s.a. (ca 1550). *Alle Scale di Badia.* [Triv.]
- I<sup>a</sup>: LA | RAPPRESENTATIONE | ET FESTA DI SANTA | GVGLIELMA.
- Cut.* Copy of *a* ii.
- . 1554, July. [Poldi, Triv., Midhurst Mr. Fisher.] “E E” of the volume.
- Cuts.* i. Angel. ii. Copy (smooth style) of *a* ii. iii. (69 × 104). A man kneeling before oriental king, three other orientals sitting (round soft). iv. = Pulci, *Morgante*. v. = *Piccolomini*, Enea Silvio, Storia di due amanti (No. 330 *a*, v. See cut 125). vi. (75 × 106). A king with his standard-bearer, three men on the l. (finest thin-lined style). (See cut 179.) vii. A knight at the door of a chapel, in which is seen an altar with statue of the Virgin (hard and rude).
- g. 1557, March. [Mgl., Ricc.]
- I<sup>a</sup>: La Rappresentatione di Santa | Guglielma. | Nuouamente | Ristampata.
- Cuts* as in *f*.
- h. 1572. *Jacopo Chiti.* [Cors. imperfect.]
- Cuts.* i. (71 × 107). On the l. an oriental kneeling before a king; on the r. four men on horseback (smooth round style). ii. (69 × 104½). A king enthroned, giving a letter to a knight kneeling before him; on the r. the knight giving the letter to the Pope (smooth round style) = *Eufrasia*, Rappr., 1558 (No. 139 *b*, vi. See cut 184).
- i. 1588. *Giovanni Baleni.* [Poldi, Berlin K.]
- I<sup>a</sup>: La Festa di Santa Guglielma.
- Cut* = *a* ii.
- k. 1594. [Ricc., Mgl.]
- I<sup>a</sup>: FESTA DI SANTA GVGLIELMA.
- Cut.* Copy of *a* ii.
- l. s.a. (ca 1600). *all' insegna della Testugine.* [Pal., Ricc.]
- Cut* = *k*.

m. 1609. *Zanobi Bisticci*. [Cors.]

Cut = k.

n. 1613. [Mgl.]

Cut = k.

o. 1618. *Michelangelo Arnesi*. [Ricci.]

Cut = a?

GUIDO, Antonio di. See LAUDE.

GUISCARDO E GISMONDA.

[218]

s.l.e.a. [Triv.]

Cut (101 × 121). Minerva on the l. threatening with a lance a youth bound on a tree, over which Amor is flying (rather rough cut of a fine drawing) = *Pamfilo Sasso*, Strambotti (No. 318 b.).

HILARION. See ILARIONE.

HIPPOLYTUS. See IPPOLITO.

HIROLD. See IROLD.

HISPANUS, Petrus. See PIETRO Spano.

HISTORIA. See STORIA or NOVELLA (and under the names of the principal persons or subjects).

HONORIUS Augustodunensis. See LUCIDARIO.

HORATIUS FLACCUS. Poemata.

[219]

1514, Febr. *Sumptibus Philippi de Giunta Florentini*. 8°. [Berlin.]

Cut. Border of the title-page (136 × 88). Putti on dolphins on the sides of a shield; above, a woman with two birds (thick-lined heavy hatched cut). Initials with ornaments. Printers' mark (It. P. M., No. 43).

JACOBUS. See GIACOBBE and GIACOMO.

JACOPONE da Todi (dei Benedetti). Laudi.

[220]

1490, Sept. 28. *per Ser Francesco Bonacorsi*. Hain, 9355. [Cors., Mgl., Poldi, B. M., Berlin K., Vienna.]

1<sup>a</sup>: LAVDE DI FRATE IACOPONE DA TODI.

Cut (160 × 112). Jacopone kneeling before the vision of the Virgin (finest cut of the early grave style). (See cut 9.)

JASON and Medea. See GIASONE e Medea.

JEREMIAH. See GEREMIA, Orazione di.

S. IGNAZIO, Rappresentazione di.

[221]

a. s.l.e.a. [Cors.]



- 1<sup>a</sup>: ¶ Rappresentatione Di Sancto Ignatio Vescouo & Martyre.  
*End.* 8<sup>b</sup>: . . . & in q̄sto langelo da licen | tia alpopolo. | FINIS.  
*Cut* (100 × 75). Angel kneeling with a branch  
(Florentine? hard).  
*b.* 1558. [Pal., Mgl., Poldi, Triv.] “y y” of the volume.  
A 1<sup>a</sup>: Rappresentatione di Santo Ignatio: | VESCOVO ET MARTIRE.  
| Nuouamente Ristampata.  
*Cuts.* i. Angel (late). ii. A man preaching before king  
and people = Pulci's *Morgante*. (*See cut* 160.) iii.  
A saint conducted by soldiers (late, rude). iv. A saint  
burnt (hard, rude). v. A woman on the l., a naked  
man lying on the ground, another enthroned, and a  
devil (hard, rude).  
*c.* 1589. *Giovanni Baleni*. [Mgl., Pal., Poldi, Triv. (2  
copies).] “z” of the volume.  
*Cuts.* i. Angel. ii. Copy of *b* ii.

ILARIONE, Profezia di. [222

s.l.e.a. (ca 1500). [Pal.]

1<sup>a</sup>: prophetia dello deuotissimo Hilario | ne in elqual furno li  
spiriti di tuete le | sybille. . . . *End.* A 4<sup>b</sup>: FINIS.

*Cut.* Border with two eagles = *Savonarola*, Arte di bene  
morire, s.l.e.a. (No. 375 c, i. *See cut* 17).

INDOVINELLI, Riboboli, Passerotti e Farfalloni. [223

*a.* s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: INDOVINELLI | RIBOBOLI, PASSEROTTI, | ET FARFALLONI.

*Cuts.* i. A woman at a fountain (late fine cut). ii. (80  
× 116). A man leaning on his spade to the l., on the r.  
man in long garment, two youths, one with basket (from  
a lost ed. of the life of Æsop?). iii. = *Florindo e Chiara-*  
*stella*, Historia di, s.a. (No. 154 d, ii. *See cut* 119).

*b.* s.l.e.a. [Triv.]

*Cut* (75 × 100). A woman embracing a young man, on  
the r. man on table.

*c.* 1558. [B. M.]

INFANTIA Salvatoris. *See* GESÙ, Infantia Salvatoris.

JOB, Storia di. *See* DATI, Giuliano.

JOHANNES. *See* GIOVANNI.

JOHANNES Chrysostomos. *See* GIOVANNI Boccadoro.

JOHANNES ET PAULUS. *See* MEDICI, Lorenzo.

JOHANNES presbyter. *See* DATI, Giul.

JOSEPHUS. *See* GIUSEPPE.

S. IPPOLITO, Rappresentazione di. [224

1589. *Appr. Giovanni Baleni*. [Aless., Mgl., Poldi, Triv. (2 copies).]

A 1<sup>a</sup>: LA RAPPRESENTAZIONE | DI S. HIPOLITO MARTIRE.

*Cuts.* i. Angel. ii. (94 × 68½). The saint with sword going to the r., looking to the l., the right hand up-lifted, the left holding a palm. On the l. man and woman kneeling (soft, round cut).

IROLDO E PRASILDO, Storia di. [225

a. s.l.e.a. [Wolfenbüttel.]?

b. s.l.e.a. [Pal.]?

ITALIA, Lamento di. [226

s.l.e.a. *Ad Petitione di Simone da Milano*. [Triv.]

a 1<sup>a</sup>: ¶ Lamento de Italia diuiso in Capitoli septe: morale & sentētiōso tractan | do di tuſte le guerre. . . .

*Cut* (73 × 100). Battle of knights, on the r. a knight falling from his horse, a horse escaping to the l. (rather rude cut).

JUDICIUM universale. *See* GIUDIZIO universale.

JULIANUS. *See* GIULIANO.

KEMPIS, Thomas a. *Imitatio Christi*. [227

a. s.l.e.a. (xv. cent.). Hain, 9124-25? [Stuttgart.]

1<sup>a</sup>: ¶ Johanni gerson uulgare | Qui uult uenire post me. . . .  
*End.* 4<sup>a</sup>: FINIS. a 1<sup>a</sup>: ¶ INCOMINCIA ellibro deuoto & utile  
composto da | messer Giouanni gersonne. . . . *End.* κ 10<sup>a</sup>:  
¶ Qui finisce . . . composto per messer Giouanni gerson.

*Cut* (102 × 72½). Christ turning to the r., looking to the l., holding the cross in the l. arm, the r. hand over a cup; landscape (early grave style).

b. 1493, July 22. *Antonio Miscomini*. Hain, 9130\*. [Cors., Capponi, Pal., Venise Correr, Vienna.]

*Cut* (92 × 74). Christ standing, in a niche, holding the cross in the l. arm, the r. hand over a cup. (*See cut* 16.)  
Printer's mark (It. Pr. M. 47).

c. 1494, July 1. *Antonio Miscomini*. Hain, 9131. [Cors., Palermo, Venise Correr, Berlin.]

*Cuts.* i. Border; in the upper part two angels supporting the monogram of Christ, below birds. ii. As in a.

d. 1505, Apr. 16. *Apetitione di Ser Piero Pacini da Pescia*. [Cors.]

1<sup>a</sup>: ☞ MESSER GIOVANNI GERSON | Vtile & diuota operetta della imitacione di Giesu Xpo. | . . . a 1<sup>a</sup>: ☞ Incomincia illibro diuoto & utile. . . . End. i 8<sup>b</sup>.

Cut as in *c*. Two marks of the publisher.

*e*. 1509, Jan. 23. *Apetitione di Phil. di Giunta & Agnolo Cartolaro*. [Cors.]

1<sup>a</sup>: ☞ MESSER GIOVANNI GERSON | Vtile & diuota operetta della imitacione di Giesu Xpo | . . .

Cuts. i. Border with two eagles = *Savonarola*, *Ars moriendi*, s.l.e.a. (No. 375 *c*, i., cut 17). ii. As in *b*.

*f*. 1522, Aug. 19. *Heredi di Philipppo di Giunta*. [Vat., Vitt. Em.]

1<sup>a</sup>: ☞ MESSER GIOVANNI GERSON | utile & diuota operetta della imitacione di Giesu Christo.

Cut = *c*; initial D with half fig. of Christ; printer's mark.

LAMENTAZIONE dei giuocatori. [228]

s.a. *Fece stampare Ser Zanobi dalla barba*. [Triv.]

1<sup>a</sup>: ☞ Lamentatione & Dolore & Pianto delli Giochatori che | perdono l'honore / el tempo & il credito.

Cut (72½ × 87½). Two skeletons sifting human bones in a sieve; below, corpse of a man (soft, round cut).

LAMENTO. See SFORZA, Galeazzo, and MARIA, Lamento di.

LANCIOTTI, Francesco di Piero. Storia di Castellano.

[229]

*a*. s.l.e.a. [B. M.]

1<sup>a</sup>: ☞ LA HISTORIA DEL CASTELLANO. 1<sup>b</sup>: O Jesu degno cognū tami et nomini. . . . End. 6<sup>b</sup>: ☞ Fece Frācesco di Pier lācilotti.

Cut (115 × 107). In a hall a youth kneeling before an altar, behind him one devil disguised as a hermit and another as a woman; on the l. devil fleeing.

*b*. s.l.e.a. [B. M.]

1<sup>a</sup>: ☞ La historia del Castellano [Cut.] O iesu degno chognū tami ⁊ nomini. End. 4<sup>b</sup>: ☞ Fece francescho di Pier Lancilotti.

Cut (115 × 107). Rude copy in reverse of *a*.

LANDINI, Cristoforo. Formulario di lettere. [230]

*a*. s.l.e.a. (xv. cent.). Hain, 9854? [Cors., Vitt. Em., Stuttgart.]

a 1<sup>a</sup>: ☞ Formulario diletere (*sic*), & di orationi uolgare con lapro | posta & risposta cōposto per Christophoro landini. a 2<sup>a</sup>: ☞

Formulario di epistole uulgar missiue & responsiue | ... *End.*  
f 8<sup>b</sup>: ... Bartholomeo de seuerinis de piscia ami | co chiaris-  
simo. | FINIS.

*Cut* (103 × 83). On the r. the teacher sitting under a canopy with a book, on the l. two youths sitting; behind them five others standing (early grave style).

*b.* 1492. *per maestro Antonio Miscbomini.* Hain, 9862. [Aless., B. M., Stuttg.]

a 1<sup>a</sup>: ¶ Formulario di lettere & di orationi uolgari con la | proposta & risposta cōposto p Christofano landini.

*Cuts.* i. (148 × 102) = *Flores Poetarum*, s.a. (No. 153. *See cut* 21). ii. Printer's mark (It. Pr. M., No. 47) in border with two eagles below = *Savonarola*, *Ars moriendi*, s.l.e.a. (No. 375 c, i. *See cut* 17).

*c.* 1513, Sept. 15. *Gianstephano di Carlo da Pavia, Aa Instantia di Piero Pacini.* [Triv.]

*Cut* as in *b.*

#### LAUDA.

[231

1537, Aug. 5. *Fece stampare M. Francesco di Giovanni Benvenuto.* [Ricc.]

a 1<sup>a</sup>: ¶ Lauda. Cantasi come / Orosa mia | gentile. E come / O benigno | Signore.

*Cut* (63 × 35½). Virgin with child enthroned on clouds, between two cherubs (soft, round style).

#### LAUDE di diverse persone.

[232

*a.* s.a. *Apetitione di Piero Pacini da Pescia.* [Poldi, Triv.]

1<sup>a</sup>: ¶ Libro di Laude. ¶ Laude facte & composte da piu persone spirituali a honore | dello omnipotente idio ... a 1<sup>a</sup>: ¶ LAUDA DI FEO BELCHARI | Dache tu mhai | idio il cor ferito | ... *End.* p 10<sup>b</sup>: Three marks of the publisher.

*Cut* (73 × 99). In a chapel three youths singing before the image of the Virgin, on the l. four men listening through a door, across the street a shop in which two men are also listening (early grave style). (*See cut* 73.)

*b.* s.l.e.a. (xv. cent.). [Triv., Venice, B. M.]

1<sup>a</sup>: ¶ Laude facte & composte dapiu persone spirituali a honore dello omnipoten | te idio & della gloriosa uergine. ... a 1<sup>a</sup>: ¶ LAUDA DI FEO BELCHARI | Dache tu mhai | idio ilcor ferito | ... *End.* o 10<sup>a</sup>: Cantasi come O tempo buono. | FINIS.

*Cut* as in *a* (but later impression).

LAUDE devote del disprezzo del mondo. (By Antonio di Guido.) [233]

s.a. *Fece stampare Ser Zanobi della barba.* [Cors.]

1<sup>a</sup>: ¶ LAVDE DEVOTE | DEL DISPREGIO | DEL MONDO. ¶ Di Maestro Antonio di Guido | . . .

*Cut* (71 × 58). Death going to the r. with a scythe, on the ground heads of an emperor, pope, and cardinal.

S. LAURENTIUS. See LORENZO.

LAZZARO ricco e povero, Rappresentazione di. [234]

a. s.a. (1550-1600). *All' insegna della Stella.* [Mgl.]

1<sup>a</sup>: LA | RAPPRESENTAZIONE | DI LAZERO RICCO | E DI LAZERO POVERO | Nuouamente Ristampata.

*Cut* (73 × 103). A dying man in his bed, a woman crying, a king standing on the r., two other persons near the deathbed, some others in the room (large and free cut in the fine manner).

b. 1554, Jan. [Poldi, Triv., B. M.] "H" of the volume. *Cut.* Banquet = Pulci's *Morgante*, 1500.

c. 1568, Sept. [Cors., Pal., Triv., B. M., Berlin K.]

1<sup>a</sup>: LA | Rappresentazione di Lazero ricco | Et di Lazero pouero, Di nuouo Ristampata.

*Cut* as in b.

d. 1587. *Giovanni Baleni.* [Poldi, Ambros.]

*Cut.* Copy of b.

e. 1592. *Giovanni Baleni.* [Poldi.]

*Cut* as in d.

f. 1606. *Alla Condotta.* [Triv.]

*Cuts.* i. King in armour speaking to a king to the l. (copy of Pulci's *Morgante*). ii. Mount of Olives = ? *Bonaventura*, *Meditazioni*, s.a. Miscomino (No. 69 a).

LAZZARO, Marta e Magdalena, Leggenda di. See MADDALENA.

LEGGENDARIO. [235]

1511, Nov. 15. *per Gianstephano di Carlo da Pavia: Ad petitione di Lionardo di Neri di Andrea Cartolaio ciptadino fiorentino.* [Paris, B. M.]

1<sup>a</sup>: ¶ Leggendaro diuotissimo dipiu uergini & martyri.

*Cut* (166 × 113). Four compartments, each with two female saints on black ground (Magdalene and Catharine, Margaret and Agnes, Apollonia and Agatha, Barbara and another?).

LEGNAIUOLO, Novella del grasso. [236]

a. s.l.e.a. [Cors.]

a 1<sup>a</sup>: Nouella del Grasso legnaiuolo. | NELLA Cipta di Firenze & neglianni domini | . . . End. a 6<sup>a</sup>: . . . che uillan sia / & io allui chorrese. | ¶ FINIS.

Cut (82 × 107½). The carpenter in his workshop, two young men entering in the room, to the l. a boy following (round, and soft, heavy cut). (See cut 183.)

b. 1576. [Marchese d'Adda.]

c. 1588. *Giovanni Baleni*. [Ambros.]

Cut (75 × 102). Copy of cut in a.

LIBRO di compagnia. See COMPAGNIA.

LIBRO di mercatanzie. See CHIARINI, Giorgio.

LILIUS, Zacharias. Breviarium Orbis. [237]

1493, Non. Jun. *Impressit Florentiae Antonius Miscominus*. Hain, 10101. [Cors., Aless., Vat., Cas., Mgl., Vienna, Berlin.]

a 1<sup>a</sup>: ZACHARIAS LILIVS VICENTINVS | . . . a 3<sup>a</sup>: ZACHARIAE LILII | . . . OR | BIS BRE | VIARIVM.

Cut. Border with two eagles = *Savonarola*, Arte d. bene morire, s.l.e.a. (No. 375 c, i.). Printer's mark (It. Pr. M., No. 47).

LIONBRUNO, Storia di. (By Cirino d'Ancona?) 238

a. s.l.e.a. (Firenze, ca 1500). [Maglione Collection]?

b. s.a. *Alle Scale di Badia*. [Mgl.]

A 1<sup>a</sup>: LA STORIA DI | LIOMBRVNO | EL QVALE FV LASCIATO DAL PADRE PER | pouertà. . .

Cut (73 × 105). On the r. a man in a ship fishing, on the shore to the l. a devil, who gives him something (smooth, thick lines, rude cut).

c. 1574. *Nel Garbo appresso Francesco Tosi*. [Triv.]

Cut as in b.

S. LORENZO, Storia di. [239]

s.a. *per Maestro Zànobi della Barba*. 8°. [Triv.]

a 1<sup>a</sup>: ¶ La natiuita & martyrio & morte di | sancto Lorenzo deuotissima. End. b 4<sup>a</sup>: ¶ Fece stampare maestro Zanob | pouerino: che a sua posta non | ha mai un fiorino.!

Cut (95 × 71½). S. Lawrence going to the l. with standard, and saving a soul from hell, his gridiron at his side (hatched cut).

S. LORENZO, Rappresentazione di. [240

a. s.l.e.a. (xv. cent.). [Ricc., Triv., Bodl.]

1<sup>a</sup>: ¶ La rapresentatione di Sancto Lorenzo quando fu martyrizato. *End.* a 10<sup>a</sup>: ¶ Finita la festa di Sancto Sixto pa | pa & di sãcto Lorẽzo suo diacono.

*Cuts.* i. Angel. ii. (103 × 78). S. Lawrence lying on the gridiron over a fire, which is stirred by a man, another brings coals, on the r. a king (later cut of the early grave style). (*See* cut 64.)

b. 1547, April 20. *per Lorenzo Peri.* [Pal., Mgl., Triv.]

A 1<sup>a</sup>: ¶ La RAPresentatione di sancto Lorẽzo quando fu martyrizato.

*Cuts.* i. Angel. ii. (116 × 82). S. Lawrence, upright, holding a gridiron and a palm. Signed "L" (hatched, late cut; from the *Mirabilia Romae*?).

c. 1558. [Cors., Poldi.] "B B b" of the volume.

1<sup>a</sup>: LA | Rapresentatione di San Lorenzo: | quando fu martirizato. | Nuouamente ristampata.

*Cut.* Angel (late).

d. 1617. *Alla Badia, Eredi di Francesco Tosi.* [Ricc., Triv.]

*Cuts.* i. Copy of *b*, ii. The derision of Christ = ? *Bonaventura*, *Meditazioni*, s.a. Miscomini (No. 69 a).

LORETO, Dichiarazione della chiesa di Sancta Maria di.

[241

s.l. (Florence, ca 1510). [Catalogue Destailleur, No. 1629.]?]

LUCCA, Leggenda di S. Croce di. [242

a. s.l.e.a. Hain, 9995 ? [Cas.]

a 1<sup>a</sup>: La diuota legẽda di sancta croce di Luca. *End.* a 6<sup>a</sup>: . . . con grandis | sima diuotione. | Laus deo. Amen.

*Cut* (106 × 91). Christ in long garment on the cross, with crown, under his r. foot a cup.

b. s.l.e.a. (ca 1550). (Firenze?) [B. M.]

a 1<sup>a</sup>: ¶ La diuota leggenda di sancta Croce da Luccha. a 2<sup>a</sup>: O Tu felice terra di luchano | quãto tha hauto dio nella mẽte | . . . *End.* a 6<sup>a</sup>: . . . con grandissima deuotione. | Finis.

*Cut* (115 × 89). Copy of cut in *a*?

c. s.l.e.a. (ca 1550). [Triv., B. M.]

1<sup>a</sup>: LA HISTORIA DEL | VOLTO SANTO DI LVCCA | IN OTTAVA RIMA. | Nuouamente Ristampata e Ricorretta.

*Cut* = later impression of *b*.

S. LUCIA, Storia di.

[243]

a. s.l.e.a. (ca 1500). [Triv.]

a 1<sup>a</sup>: ¶ La hystoria di sancta Lucia. O Lampa ch' risplēdi i secol  
tuōto | cō latua luce. . . . End. a 4<sup>b</sup>: ¶ Finita lahistoria di  
sancta Lucia.

*Cuts.* i. (72 × 99). Two oxen carrying away the saint  
bound with cords, behind her a soldier with a dagger,  
three others driving the oxen (very fine cut of early  
grave style). ii. Saint before the judge = S. *Agata*,  
Rappr. di (7 b, iii.).

b. s.l.e.a. [Poldi, Triv. (2 copies), B. M.).] "Ffff" of  
the volume.

1<sup>a</sup>: Istoria: 2 Oratione di Santa Lucia | Vergine, & Martire.

*Cut* = a i.

c. s.l.e.a. [B. M.]

A 1<sup>a</sup>: LA HISTORIA DI SANTA | LVCIA VERGINE, ET MARTIRE.  
End. A 4<sup>b</sup>: IL FINE.

*Cut* (107 × 53). S. Lucy holding a book in the r., a  
cup over which there are hovering two eyes in the l.,  
with a dagger in the throat (smooth, round style).

d. s.a. *Alle Scale di Badia*. [Triv.]

1<sup>a</sup>: LA HISTORIA DI SANTA | LVCIA VERGINE | E MARTIRE.

*Cut* = a i.

e. 1558. *presso al Vescouado*. [Mgl.]

A 1<sup>a</sup>: La Historia di Santa Lucia | Uergine & Martire.

*Cut* = (copy ?) of a i.

f. 1588. *Jacopo Pocavanza*. [Triv.] "I" of the volume.

A 1<sup>a</sup>: LA HISTORIA DI SANTA LVCIA | VERGINE ET MARTIRE.

*Cut* as in c.

LUCIDARIO. (By Honorius Augustodunensis ?) [244]

a. s.l.e.a. (xv. cent.). (Cf. Hain, 8816-18.) [Cors., Pal., Triv.]

a 1<sup>a</sup>: ¶ Lucidario. a 11<sup>b</sup> (b 2): ¶ COMINCIA EL PROLOGO DEL LI  
| BRO DEL LVCIDARIO. End. f 5<sup>b</sup>: . . . ne uuole partirsi in  
infinita secula Seculorum. Amen. | FINIS.

*Cut* (98 × 88). A man in long garment sitting on the r.  
at a desk, speaking to a youth standing on the l. before  
him (early grave style).

b. s.l.e.a. (xv. cent.). [Cas., Pal., Mgl., Dresden.]

1<sup>a</sup>: ¶ Lucidario. a 2<sup>a</sup>: ¶ QVI COMINCIA EL PROLOGO DEL LI-  
| BRO DEL LVCIDARIO. End. f 5<sup>b</sup>: . . . ne | uuole partirsi in  
infinita Secula Seculorum. Amen. | Finito il Lucidario.



*Cut* = *Fior di virtù*, 1498 (hares) (No. 150 *a*. See cut 8).

c. 1494, July 17. *Antonius Miscomini*. [B. M.]

a 1<sup>a</sup>: LVCIDARIO | cioe / dichiarazione di motte belle & singolari | quistioni.

*Cut* as in *b*.

LUCREZIA, Storia di. [245]

a. s.l.e.a. (xv. cent.). [Triv., B. M.]

a 1<sup>a</sup>: ¶ La historia & morte di Lucretia Romana. | qvel altissimo appollo alq̃l cōuiēsi | meritamēte. . . . *End.* a 6<sup>a</sup>: ¶ Finita la hystoria & morte di Lucretia Romana.

*Cut* (78 × 101). Lucretia killing herself. (*See* cut 62.)

b. s.l.e.a. (xvi. cent.). [B. M.]

A 1<sup>a</sup>: Historia di Lucretia Romana: laqua- | le essendo violata & sforzata si dette la morte. | qvel altissimo Apollo alq̃l cōuiēsi | meritamēte. . . . *End.* . . . FINIS.

*Cut* as in *a*.

c. s.l.e.a. [Wolfenbüttel]?

d. s.l.e.a. (xvi. cent.). [Mgl.] “1 +” of the volume.

1<sup>a</sup>: LA | COMPASSIONEVOLE HI | STORIA DI LVCREZIA ROMA- | NA. . . .

*Cut*. Banquet of king, on the l. two musicians, two servants on the r. (Rude copy.)

S. MADDALENA, Confessione di. [246]

s.l.e.a. (xvi. cent.). 8°. [Triv.]

1<sup>a</sup>: Cōfessione di. S. Ma | ria Magdalena. *End.* 4<sup>a</sup>: . . . gli fara gratia di remissione | ¶ FINIS.

*Cut* (98 × 73). The Magdalene kneeling to the l. before a cave, on the l. two trees (soft, smooth). (*See* cut 189.)

S. MADDALENA, Rappresentazione di. [247]

1516, Dec. 7. *Fece Stampare Maestro Fran | cescho di Giouanni Benvenuto, sta dal Canto de Biscari*. [Mgl., Pal.]

a 1<sup>a</sup>: ¶ Rappresentatione di S. Maria Magdale- | na / nuovamente composta.

*Cuts*. i. (70 × 97). The Magdalene, Lazarus, and Martha in a ship, on the l. king and queen advancing from the gate of a city to the ship (smooth, round style). ii. = *Margherita*, Storia di, s.l.e.a. (No. 261 *a*, vi.).

S. MADDALENA, Rappresentazione della conversione di.  
[248]

a. s.a. *Badia*. [Triv.]

LA RAPPRESENTAZIONE | DELLA CONVERSIONE DI SANTA | MARIA  
MADDALENA.

Cut = *S. Maddalena*, Confessione di (No. 246).

b. 1554. [Mgl. (M M), Pal., Poldi (N N).]

1<sup>a</sup>: LA | RAPPRESENTAZIONE | DELLA CONVERSIONE | DI SANTA  
MARIA | MADDALENA. | Nuouamente posta in Luce. | 1555.

Cuts. i. The saint kneeling before Christ (copy of *Epistole et Evangelii*, 1495). ii. Christ amongst the doctors = *Gesù*, Rappr. quando disputò, 1559 (No. 175 b, iii.). iii. (73 × 106). In a room two women speaking together, on the r. a third woman, on the l. cupboard with a candle (smooth, round, hatched cut). iv. (77 × 103). A queen followed by another, and a lady going to the l., rocks, and view of a town (finest manner). v. A man speaking before a king = Pulci's *Morgante*. vi. A surgeon at the bed of a woman, four other persons in the room (round, smooth). vii. Burial = *Fior di Virtù*, 1498 (No. 150 a). viii. Christ speaking to the apostles (copy of *Epistole et Evangelii*, 1495). ix. People near a dead man on a bier, on the r. a man sleeping, another praying (style of the *Fior di Virtù*). x. = a.

c. 1561. *Appresso la Badia*. [Mgl.]

A 1<sup>a</sup>: Rappresentatione della Conuersione | di S. Maria Madda-  
lena. | Nuouamente posta in luce | 1561.

Cuts. i., ii., iii., iv. = b (i., iii., v., vi.). v. Christ healing the sick man near the lake? = *Epistole et Evang.* vi. The Magdalene (rude copy of cut a).

d. 1568. *Bartolomeo Anichini*. [Pal.]

Cuts. i. = b viii. ii. = b i. iii. = *Maddalena*, Leggenda di, s.a. Pacini (No. 250 a, iii.). iv. = c vi.

e. 1571. *Jacopo Chiti Cartolajo*. [Pal., Ricc., Triv., Midhurst Mr. Fisher.]

Cuts. i., ii. = b viii., vi. iii. = c v. iv. = *Rosana*, Rappr. di (No. 367 a, viii.).

f. 1587. *Appr. Jacopo Pocavanza*. [Mgl., Ambros., Poldi, Triv.] "2+" of the volume.

Cut. The Magdalene (copy of a).

**S. MADDALENA, Rappresentazione d'un miracolo.** [249

*a.* 1554, Nov. [Mgl., Poldi, Triv., B. M.] "L L" of the volume.

*r*<sup>s</sup>: LA | RAPRESENTATIONE | D'VN STVPENDO MIRACOLO | DI  
SANTA MARIA | MADDALENA. | Nuouamente stampata.

*Cuts.* i., ii. = *Maddalena*, Conversione (No. 248 *b*, viii., i.). iii. = *Maddalena*, Leggenda, s.a. Pacini (No. 250 *a*, iii.). iv. (97 × 77). Communione di S. Maddalena (copy of cut in the early grave style). v. (68 × 46). King David kneeling to the l.

*b.* 1561. *per Bartolomeo Anichini.* [Berl. K.]

*Cuts.* i., ii., iii. = *a* i., ii., iii. iv. = *Maddalena*, Conversione di, 1561 (No. 248 *c*, vi.). v. (58 × 54). King David kneeling to the r. (in the Venetian manner).

*c.* 1568. *per Bartolomeo Anichini.* (?)

**MADDALENA, Storia di.** [250

*a.* s.a. *a petitione di Ser Piero pacini da Pescia.* [Cors.]

*a* *r*<sup>s</sup>: ¶ Incomincia ellibro di Lazero & | Martha & Magdalena.  
*End.* h 8<sup>b</sup>: ¶ Finito Marta & Magdalena a petitione di S. Piero  
pacini | da Pescia. *Three printers' marks.*

*Cuts.* i. (78 × 103). Resurrection of Lazarus = ? *Epistole et Evang.*, 1495. ii. (97 × 87). The three saints led by a soldier to the ship in the background (early, fine cut). iii. (69 × 103). A man finding a dead woman lying on the ground with a child on her bosom, a second child near her (early grave style). (*See* cut 65.)

*b.* s.l.e.a. Hain, 9965\*. [Casan., Munich.]

*a* *r*<sup>s</sup>: ¶ Incomincia ellibro di Lazaro & | Marta & Magdalena.  
*End.* h 8<sup>a</sup>: . . . ilquale uiue et re | gna in secula seculorum.  
Amen. | Finis.

*Cuts.* i. = *a* i. ii. (70 × 102). The three saints crossing the sea, on the r. view of Florence with campanile. iii. = *a* iii.

*c.* s.l.e.a. [Cors.]

*r*<sup>s</sup>: ¶ La hystoria di sācta Maria Magdalena: & Lazaro & Martha. *r*<sup>b</sup>: cælestiale gloria et buō cōsiglio | o sōmo idio o uera Trinitate | . . . *End.* 4<sup>b</sup>: FINIS.

*Cuts.* i. Border (178 × 124). In the upper part two eagles with device of the Medici, in the lower a garland with arms of the Medici supported by two angels. ii. = *a* ii.

*d.* 1494, Nov. 10. [Stuttgart imperfect.]

a 2<sup>a</sup>: ¶ Nel nome della sanctissima Trinitade. Incomincia la |  
miracolosa leggēda delle dilecte & chare hospite | di xpo Lazaro  
& Martha & Magdalena. . . .

*Cut.* fol. f 2<sup>a</sup> = a ii.

e. s.a. (ca 1550). s.l. [Cors., Triv., B. M.]

A 1<sup>a</sup>: La Historia di Santa Maria Maddale- | NA ET LAZZERO ET  
MARTA. . . .

*Cut* = or copy? of a ii.

f. s.l.e.a. [Triv.]

1<sup>a</sup>: Hystoria Di Lazaro Martha | Et Magdalena.

*Cut* (109 × 123). The ship with the three saints sailing  
to the l., land in the front, and in the background land-  
scape with town, etc. (hard, with fine narrow scratchings,  
style of the Venetian cuts of the books of Sessa).

g. 1588. *Giovanni Baleni.* [Triv.]

*Cut* = c i.

h. s.a. *All' Insegna della Testuggine.* [Berlin K.]

*Cut* = ? a ii.

MAGDALENA. See MADDALENA.

MALAGIGI, Sala di.

[251

a. s.a. *Fece stampare maestro Francesco di Giouanni Ben-  
uenuto.* [Venice.]

A 1<sup>a</sup>: La sala di malagigi. | Splendor superno & sommo fattore |  
che tuo verbo. . . .

*Cut* (75 × 101). A knight in armour holding a sword  
in his left, and raising the right, standing in a circle,  
on both sides four devils = Pulci's *Morgante*. (See  
cut 52.)

b. s.a. *Impressa ad instantia di maestro Frācesco di Giovanni  
Benvenuto.* [Triv.]

1<sup>a</sup>: La sala di malagigi. | splendore supno & sōmo factore | che il  
tuo verbo sia. . . .

*Cuts.* i. = a. ii. Betrothal of a king and a queen (copy  
of Pulci's *Morgante*). Printer's mark: Dragon, A A  
(It. Pr. M., No. 56).

c. s.l.e.a. [Cas.]

a 1<sup>a</sup>: ¶ La sala di Malagigi. | splendor supno ⁊ sommo factore |  
che il tuo verbo sia. . . . *End.* a 6<sup>a</sup>: . . . finita e questa  
storia | Finita la sala di Malagigi.

*Cut* (69 × 105). A knight with a book and sword  
standing in a circle, dragons and monsters round him  
(copy of a?).

d. s.a. (*Pacini da Pescia.*) [?]

1<sup>a</sup>: ¶ LA SALA DI MALAGIGI. Printer's mark of Pacini.

*Cut* = a.

e. s.l.e.a. [*Poldi.*]

1<sup>a</sup>: LA SALA DI MALAGIGI. | splendor superno e sommo fattore |  
chel tuo verbo. . . .

*Cut.* Copy of a.

f. s.a. *Alle Scale di Badia.* [B. M.]

1<sup>a</sup>: LA SALA DI MALAGIGI.

*Cut* = or copy of a.

g. 1585. *Giovanni Baleni.* [Triv.]

*Cut* = a.

h. 1606. *Siena. alla Loggia del Papa.* [Ambr., Triv.]

*Cuts.* i. = ? a. ii. (99 × 88). A magician sitting in a circle, round him devils, one of them flying in the air (early fine cut).

## MALATESTA, Rappresentazione del. [252]

1576. [Triv.]

1<sup>a</sup>: IL MALATESTA | RAPPRESENTATIONE | SPIRITVALE | DEL  
MIRACOLO DELLA SACRA | Vergine Santa CATERINA da  
Siena. | . . .

*Cuts.* i. A saint protecting the people = ? *S. Orsola*,  
Rappr. (No. 309 b, i.). ii. (101½ × 78). On the l. an  
angel speaking to a young knight, followed by two  
soldiers, on the r. a devil, the Virgin above in clouds  
(early grave style).

## MALITIE di tutte le arti. [253]

a. s.l.e.a. [*Cas.*]

a 1<sup>a</sup>: Le malitie di tutte larti. a 11<sup>a</sup>: semp io laudo te signor  
di gloria | che per grā del tuo amor diuino | . . . *End.* a 6<sup>b</sup>:  
¶ Finite le malitie dell arti.

*Cuts.* i. Border (copy). ii. (99 × 85). A man at a  
table counting money, around him many different im-  
plements of trades (hard cut, Florentine?).

b. s.l.e.a. [?]

1<sup>a</sup>: LE MALITIE DI TVTE LARTE. | semp io laudo te signor di  
gloria | . . . *End.* 4<sup>b</sup>: FINITE LE MALITIE DELLARTE.

*Cut* (74 × 55). Many different implements of trades.

MALITIE delle donne.

[254

a. s.l.e.a. [Munich.]

1<sup>a</sup>: Malitie de Le Donne. | O Conditor del uniuerso mondo | da  
cui pcede. . . . End. 4<sup>b</sup>: . . . | ne dafanno e passion | FINIS.

Cut (109 × 114). A man on the l. disputing with a  
woman on the r., each followed by others (style similar  
to that of the Sessa prints).

b. s.l.e.a. [Triv.]

a 1<sup>a</sup>: Malicie de le donne. | O Conditor de luniuerso mondo | da  
cui pcede. . . .

Cut (113 × 118). Three women speaking with three  
men on the r. (hard and angular, fine hatchings).

c. s.a. (*Verona, Lucantonio Fiorentino.*) [Munich.]

a 1<sup>a</sup>: LE MALITIE DELE DONNE COL GOVERNO DE LA FAMIGLIA.  
End. 4<sup>b</sup>: . . . FINIS. c. | Stampata in Verōna p Luca Antonio  
| Fiorentino.

Cut (113 × 122). Three women on the l. speaking to a  
devil, a second devil flying to the r. (hatched, smooth  
style).

MALOSSA, Gigante, La gran battaglia del.

[255

a. s.a. (ca 1550). [Mgl.] "1+" of the volume.

A 1<sup>a</sup>: LA GRAN BATTAGLIA | DEL GIGANTE MALOSSA. | . . .

Cut. Two knights, one opposite the other, before a king  
= Pulci's *Morgante*. (See cut 131.)

b. 1567. [Triv.]

A 1<sup>a</sup>: La gran battaglia del Gigante Malossa | FATTA CON  
ORLANDO. . . .

Cut (76 × 109). A knight on horseback striking another  
with his lance, on the l. tents, on the r. town (smooth,  
round, hatched).

c. 1575. [Triv.]

Cut as in b.

MANDEVILLA, Giovanni. Delle più maravigliose cose.

[256

a. 1492, June 7. per Ser Lorenzo de Morgiani ⁊ Giouanni  
da Maganza. Hain, 10655. [Vat., Mgl., B. M.]

a 1<sup>a</sup>: ¶ Tractato bellissimo delle piu marauigliose cose & piu |  
notabile che sitrouino nelle parte delmondo. . . . Gio | uanni  
Mandauilla Frāzese. . . . End. k 8<sup>o</sup>.

Cut (72 × 102). A king on horseback with three mounted

followers and one on foot, on the r. a man with a book facing him.

b. s.a. (after 1492). *appetitione di ser Piero da Pescia* 37.  
[B. M.]

a 1<sup>a</sup>: ¶ Tractato bellissimo delle piu marauigliose cose & piu |  
notabile che sitrouino nelle parte delmondo. . . . Gio / | uanni  
Nandauilla Franzese. . . .

*Cut* = a (but later impression). Three marks of the publisher.

MARCO del Monte. La Tabula della salute. [257

1494, May 15. *per Maestro Antonio Mischomini*. (See  
Hain, 11596.) [Mgl., Aless., Siena.]

a 1<sup>a</sup>: LIBRO | DELLI COMANDAMENTI | DI DIO | DEL TESTA-  
MENTO VECCHIO | . . . 1<sup>a</sup>: ¶ LA TABVLA DELLA SALVTE.  
1<sup>a</sup>: ¶ Libri Necessarii alla salute humana | . . .

*Cut* (208 × 145). The mount of piety. On the l. a monk preaching to many people, over whom three angels are holding rosaries. In the second plane there is the MONS PIETATIS, from which many people, also some in prison, are taking something; on the r. a priest is celebrating on an altar. In the third plane people kneeling on both sides of a city. In the heaven Christ and Mary in glory of cherubs and angels (early grave style). Copy of the copper-engraving attributed to Baccio Baldini (Bartsch, *Peintre-graveur*, xiii., p. 88, n. 7. Reproduction in International Chalcographical Society, 1890, tab. 7).

MARCO del Monte. Libro delli comandamenti di Dio.  
[258

1494. *per maestro Antonio Miscomini*. Hain, 11596. [Vat.,  
Cors., Mgl., Pal., Stuttgart, B. M., Midhurst Mr. Fisher.]

a 1<sup>a</sup>: LIBRO | DELLI COMANDAMENTI | DI DIO | DEL TESTA-  
MENTO VECCHIO | ET NVOVO | . . . Da Frate Marco Dall  
Monte | Sancta Maria in gallo. . . .

*Cuts*. i. (85 × 103). On the r. a monk preaching, behind him another monk in the pulpit, on the l. thirteen persons (hard style). ii. = *Marco del Monte*, Tabula d. Salute, 1494 (No. 257). iii. (168 × 113). DESERTO DE SYNAY. Moses conducting the people through the wilderness. iv. (166 × 110). MONTE SYNAY. Moses on Sinai, and Moses constructing the circuit of the temple (early grave style).

MARCO Veronese. Precetti da orare devotamente. [259  
s.l.e.a. [Venice.]

a 1<sup>a</sup>: Iesus Marie | Precepti da orar deuotamente. Per Don  
Marco Veronese Ca | nonico Regular di Sancto Augustino.  
a 6<sup>a</sup>: . . . ne doni in uita eterna. Amen Pregate Dio per me.

Cut = *Savonarola*, Commandamenti, 1495 (No. 377 b).

MARCUS Canonicus August. Carmina; UGOLINO De  
Laudibus S. Joannis Gualberti. [260

(1507?) [Angel.]

a 1<sup>a</sup>: ¶ Ad Reuerendum Vallis Vmbrosæ | Generalem Carmina  
Marci | Canonici Augustiniani. | Item Florentini Poe | tæ Vgo-  
lini ue | ris de laudi | bus diui | Joan | nis Gualberti.

Border (171 × 109) with the two eagles = *Savonarola*,  
Arte del bene morire (No. 375 c, i.).

MARGHERITA, Storia di. [261

a. s.l.e.a. [Cors. imperfect.]

a 2<sup>a</sup>: O Gloria eterna oue ogni bē siposa | o sole i cui risplēde  
ognaltra stella | . . . End. . . . ¶ Finita la bella ⁊ diuota  
hystoria | di Sancta Margherita uergine et mar | tyre di Giesu  
Christo benedecto.

Cuts. i. (105 × 73½). The saint praying in prison, a  
woman coming to meet her. (See cut 37.) ii. (106  
× 72½). S. Margaret devoured by the dragon in prison,  
outside a guardian sleeping. iii. (105 × 72). The saint  
bound on a tree and beaten with sticks by two men.  
iv. (104 × 74). The saint bound on a tree tormented  
by two men with iron hooks. (See cut 36.) v. (106  
× 73). The saint forced with prongs into a font by  
two men, on the l. at a window a king. (See cut 35.)  
vi. (106 × 73). The saint decapitated, on the l. a dead  
man on the ground, a soldier standing; above, two  
angels bearing the soul of the saint to heaven. (Fine  
cuts of the early grave style.)

b. 1546. *Ad instantia di Maestro Francesco di Giouanni  
Benuenuto*. [Cors.]

A 1<sup>a</sup>: ¶ La deuota legenda di Santa Margherita Vergine & Mar-  
tyre di Giesu Christo, la | quale e aduocata delle donne che sono  
sopra a partorire, & e tutta historiata.

Cuts. i. (101 × 71). S. Margaret standing on the dragon  
with book and cross (rude, thick cut). ii. Copy of  
*S. Apollonia*, Rappr. (No. 33 a, vii.). iii. Copy of a ii.



MARGHERITA, Devota oratione. [262

s.a. *Fecce stampar Maestro Francesco.* 8°. [Triv.]

1\*: ¶ Deuota oratione di S. Margherita in aiuto | rio delle donne  
che sono sopra parto.

*Cut* = *S. Margherita*, Storia di, 1546 (No. 261 *b*, i.).

MARGHERITA, Rappresentazione di. [263

a. 1554, June. [Poldi, Triv.] "C C" of the volume.

1\*: La Rapresentatione di S. Marghe- | rita Uergine ⁊ Martire. |  
Nuouamente Stampata.

*Cuts.* i. Angel. ii. (105 × 74). S. Margaret standing  
on the dragon, with book and cross. iii. Copy of  
*Barlaam*, Rappr. (No. 45 *a*, vii.). iv. = *Eufrosia*, Rappr.  
(No. 139 *b*, iv.). v. A saint in clouds appearing to a  
woman (hard and rude). vi. Vulcan forging = Frezzi's  
*Quadriregio*. vii. (60 × 78). A monk speaking to a  
man, on the r. a man adoring an idol (hard, rude).  
viii. = *S. Apollonia*, Rappr. (No. 33 *a*, vii.). ix. =  
*S. Agata*, Rappr. (No. 7 *a*, ii.). x., xi. = *Margherita*,  
Storia di, s.l.e.a. (No. 261 *a*, ii. and vi.).

b. 1557, March. [Mgl.]

*Cuts.* Copies or reprints, one of Frezzi's *Quadriregio*.

c. 1557. [Mgl.]

*Cuts.* Rude copies. i. = *Margherita*, Storia di (No. 261  
*a*, vi.).

d. 1570. [Pal.]

*Cuts.* i. Angel (late). ii. =? *Margherita*, Storia di,  
1546 (No. 261 *b*, i.). iii. Copy of *Barlaam*, Rappr.  
(No. 45 *a*, vii.). iv. (76 × 118). A man enthroned in  
the middle, before him a bald-headed man, a youth, an  
old woman and a girl disputing (rough and hasty, good  
drawing). v. Two knights disputing before a king =  
Pulci's *Morgante*. vi. A youth standing pointing with  
the hand above, on the r. king and old man sitting with  
other persons, over the door a statue (finest style, smooth).  
vii. Copy of *S. Apollonia* (No. 33 *a*, vii.). viii. = *a* ii.  
ix. = *Margherita*, Storia di (No. 261 *a*, vi.).

e. 1571. *Jacopo Cbiti*. [Ricc.]

*Cuts.* i. = *a* ii. ii. Copy of *Domitilla*, Rappr. di (No.  
127 *a* i.). iii. = *a* iii. iv. A youth standing by a  
woman, on the r. king with some persons (smooth,  
round). v. Baptism of a king and a queen. vi. Queen  
in garden = *Rosana* (No. 367 *a*, viii.). vii. A man

- speaking = Pulci's *Morgante*. viii., ix. = *Margherita*,  
Storia, s.l.e.a. (No. 261 a, iii., i.). x. = *S. Apollonia*,  
Rappr. (No. 33 a, vii.).
- f. 1584. *Giovanni Baleni*. [Ambros. (2 copies).]  
*Cuts*. i. = *Margherita*, Storia di, 1546 (No. 261 b, i.).  
ii. = a iii. iii. = d vi. iv. Reversed copy of *S. Apol-*  
*lonia* (No. 33 a, viii.).
- g. s.l.e.a. [Mgl., Poldi.]  
1°: LA RAPPRESENTATIONE ET FESTA DI SA | MARGHERITA  
VERGINE E MARTIRE.  
*Cuts* = d ii.-viii., that of v. being a copy.
- h. s.l.e.a. [Triv.]  
1°: LA RAPPRESENTATIONE ET FESTA DI SANTA | MARGHERITA  
VERGINE E MARTIRE.  
*Cuts* as in d?

MARIA, Le sette allegrezze di. [264]

1578. (Siena.) 8°. [Aless.]

A 1°: Le sette Allegrezze | della Madonna. | +.

*Cut* (54 × 73). The Annunciation, the angel kneeling  
on the l., the Virgin sitting on the r.

MARIA, Rappresentazione della annunziatione di. [265]

a. s.l.e.a. (xv. cent.). [Cas.]

1°: ¶ La festa della annuntiatione di nostra donna. | Qui comin-  
ciano lestanze & larapresenta | tione della festa della annuntia-  
tione di | nostra dōna. . . . *End.* a 4<sup>b</sup>: . . . seguitino di can-  
tare questo psalmo. | FINIS.

*Cut* (100 × 76). The Annunciation, the angel on the l.,  
on the r. the Virgin kneeling, between them angel in  
mandorla with two other angels, above the heaven (early  
grave style). (See cut 53.)

b. s.l.e.a. (ca 1500). [Cors.]

1°: ¶ La festa della annuntiatione di nostra donna. | Qui comin-  
ciano le stāze & laraṗsēta | tione della festa della annūtiatione |  
di nostra dōna. . . . *End.* 4<sup>b</sup>: . . . seguitino di cantare q̄sto  
psalmo. | FINIS.

*Cut* = a.

c. 1528. *Francesco di Giovanni Benvenuto*. [Mgl.]

1°: ¶ LA FESTA DELLA ANNUNTIATIONE DI NOSTRA | Donna.  
con una aggiunta di dua capitoli.

*Cut*. Copy (soft, round) of a.

- d. 1533, Dec. 22. [?]  
 e. 1536. *Francesco di Giovanni Benvenuto*. [?]  
 f. 1554, Jan. [Poldi, Milan March. d'Adda, B. M.] "A"  
 of the volume.

1<sup>a</sup>: Rappresentatione: 7 festa della An- | nuntiatione di nostra  
 Donna. | et con una giunta di dua belli Capitoli.

*Cuts.* i. Angel (late). ii. Annunciation = *Epistole et  
 Evangelii*, 1495.

- g. 1572. *Ad instantia di Jacopo Chiti*. [Cors.]  
*Cut* = a.

# MARIA, Antiphonarium. [266]

- 1527, Jan. *Impensis Sacrarum Monialium Sanctę Justine*.  
 [Aless.]

a 1<sup>a</sup>: ¶ In conceptione Sanctę Marie virginis | Ad vespervas  
 Antiphona.

*Cut* (75½ × 64). Monogram of Christ in circle of rays,  
 above a crucifix, black ground with white flowers (rough  
 cut).

MARIA, Cintola di. See GHERARDO.

# MARIA, Inno di. [267]

- s.a. *Fece stāpare ser Zanobi d'lla barba*. [Mgl.]

1<sup>a</sup>: Hymno della nostra donna. AVE Maris stella | dei Mater  
 alma: | atq; semper virgo . . .

*Cuts.* i. Half-figure of the Virgin = *Fermaglio* pretioso  
 delle donne (No. 145). ii. (27 × 25). Half-figure of  
 a female saint to the l. to rays from the sun.

# MARIA, Lamento di. [268]

- a. s.l.e.a. [Cors.]

1<sup>a</sup>: ELAMENTO DELLA VIRGINE MARIA | DELLA Passione del suo  
 figliuol giesu Christo. 1<sup>b</sup>: AVE regina in maculata 7 sancta |  
 uerace madre. . . . *End.* 2<sup>a</sup>: . . . per infinita secula seculoro:  
 amē.

*Cut* (86½ × 106½). Pietà, the Virgin kneeling holds the  
 r. hand of the dead body of Christ, on the l. Magdalena  
 and three women, on the r. S. John and Joseph.

- b. 1580. *Appresso Mateo Galassi*. [B. M.]

1<sup>a</sup>: Lamento vecchio della nostra Donna.

*Cut* = a.

MARIA, Miracoli di.

[269

1500, June 15. (*Pietro Pacini*.) [Mgl.]

1<sup>a</sup>: ☞ Miracoli della gloriosa vergine Maria.

*Cut* (191 × 131). MIRACOLI. DINOSTRA. DONNA. Before an altar with statue of the Virgin a priest on the l. preaching and healing, on the l. two youths advancing with a banner, and a bishop, on the r. five sick people, many other people. *Three printers' marks*.

MARIA, Rappresentazione d'un miracolo.

[270

a. s.l.e.a. (ca 1500). [Ricci., Triv., B. M.]

1<sup>a</sup>: ☞ La rapresentatione duno miracolo di nostra donna che p mezo duno peregri | no risuscito el figliuolo duno Re. . . . *End.*

a 9<sup>b</sup>: ☞ Finita la rapresentatione duno mira | colo di nostra donna. Deo gratias.

*Cuts.* i. Angel. ii. (102 × 78). A boy in a shroud lying on the ground, behind him another kneeling, on the r. the pilgrim, on the l. a king and queen kneeling, above the Virgin in clouds (early grave style).

b. s.l.e.a. (xvi. cent.). [B. M.]

A 1<sup>a</sup>: RAPPRESENTATIONE d'un Miracolo di nostra Donna, che per | per [*sic*] uia d'un peregrino chiamato Cas- | siodoro rusu | cito il figliuolo dun Re. . . .

*Cuts.* Border (173 × 112). Above, two angels supporting the monogram of Christ, below ornaments of knots, with eight birds. ii. Angel in clouds (late).

MARIA, Rappresentazione della Purificazione.

[271

a. s.a. *Fecce stampare Bartholomeo di Matheo Castelli*. [?]

b. 1559. [Poldi, B. M., Berlin K.] "A a" of the volume.

1<sup>a</sup>: La Rapresentatione della Purificatione | di nostra Donna: | Che si fa per la festa di santa Maria della Candellaia. | Nuovamente Ristampata.

*Cuts.* i. Angel (late). ii. Presentation in the temple = *Epistole et Evangelii*, 1495. iii. Angel speaking to a saint on altar = *Epistole et Evangelii*, 1495.

c. 1582. (*Siena*). [?]

d. 1594. *Giovanni Baleni*. [?]

MARIA PER RAVENNA, Storia di.

[272

a. s.l.e.a. [Erlangen.] See Varnhagen, p. 25.

1<sup>a</sup>: Incomincia la historia di Maria per rauenna. | FAMOSA Citharea Venere bella | conforto & refrigerio dgl'amanti | . . . *End.* a 6: Finita la historia di Maria per rauenna.

*Cuts.* i. A youth on horseback speaking to a girl who is looking out of window. ii. A woman crying in a bed, a man chasing three women from a room. iii. A man taking leave of his wife, on the l. footman and two horses, on the r. two women, one of them kneeling. iv. The man discovers the sex of his wife's servant, who is on a step on the r., on the l. another woman. (*Cuts of the finest thin-lined style.*) (*See cuts 162-165.*)

b. s.l.e.a. (xvi. cent.). [Triv.]

*Cut* (115 × 121). A young man in long mantle on the l. speaking to a stout man in long garment, on the l. door with view (hard and angular).

S. MARTINO, Storia di. [273

a. s.a. *Fece istampare maestro Zanobi da Barberino che mai in casa non ha un fiorino.* [Pal.]

1<sup>a</sup>: ¶ La Hystoria di San Martino. 1<sup>b</sup>: QVel uiuo & uero idio ch' sèpre dura | . . .

*Cut* (183 × 123). S. Martin on horseback to the r. cutting his mantle for a beggar (rude hard, hatched).

b. s.l.e.a. (ca 1550). [Ricc., Triv.]

1<sup>a</sup>: La Deuota Historia di S. Martino. *End.* 2<sup>b</sup>: IL FINE.

*Cut* as in a.

c. s.l.e.a. (xvi. cent.). [Mgl.]

1<sup>a</sup>: LA HISTORIA DI SAN MARTINO. *End.* 2<sup>b</sup>: IL FINE.

*Cut* as in a (later impression).

d. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: La historia del Beato San Martino. *End.* 2<sup>b</sup>: IL FINE.

*Cut* as in a.

e. 1558. [Cors., Wolfenbüttel.] "z z z" of the volume.

1<sup>a</sup>: La Historia del Beato | San Martino. | . . . In Firenze. M.D.LVIII.

*Cuts.* i. (62 × 76). A priest saying mass at an altar, on the l. above an angel, on the r. a priest standing, an acolyte kneeling behind the priest (hard and rude).

S. MARTINO, Rappresentazione di. [274

1617. *Appresso Michele Casali.* [Pal., Ricc.] "a" of the volume.

1<sup>a</sup>: La deuota Rappresentazione di San Martino | Uescouo e Confessoro.

*Cut* = S. Martino, Storia di, s.l.e.a. (No. 273 b).

MARTIRI, Historia dei dieci mila. [275  
s.l.e.a. (Florentine.) Hain, 8720. [?]

MARTIRI, Rappresentazione dei decimila. [276

1558. [Mgl., Pal., Poldi, Triv.] "A A A" of the volume.

A 1<sup>a</sup>: La Rapresentatione di Dieci | Mila Martiri Crocifissi nel  
Monte Arat, Appresso alla Citta | d'Alexandria. . . . Nuoua-  
mente Ristampata.

Cuts. i. Angel (late). ii. = Pulci's *Morgante*. (See cut  
150.) iii. On the r. two kings kneeling, on the l. two  
monks (hard, rude). iv. Four monks, three kneeling  
and one standing before a saint with two angels (hard,  
rude). v. (72 × 99). On the l. king and queen en-  
throned, on the r. three kings and four other men  
kneeling (early grave style). vi. = *Maddalena*, Rappr.  
d. conversione, 1554 (No. 248 b, vi.). vii. An oriental  
speaking before a king = Pulci's *Morgante*. viii. =  
Pulci's *Morgante* = *Venanzio*, Rappr. (No. 425 a, iv.).  
ix. = *Maria*, Rappr. d'un miracolo di, s.l.e.a. (No. 270  
a, ii.).

MASETTO da Lampolecchio ovvero il Bolognese. [277

a. s.l.e.a. [Erlangen, ? Maglione (= Libri).]

1<sup>a</sup>: El Bolognese o uero Masetto da lāpolecchio ortolano che  
fingeua | essere mutolo. . . .

Cut. The gardener sitting, with an eel, two nuns speak-  
ing to him (early grave style). Varnhagen, l. c., p. 30.  
(See cut 23.)

b. 1557. Firenze. 4°. [Libri.]?

MAXIMUS Pacificus. See PACIFICUS.

MAZZA, Clemente. De Vita S. Zenobii. [278

a. 1496. Florentiae. Hain, 10982. [?]

b. 1559. *Appresso i Giunti*. 8°. [B. M.]

MEDICI, Alessandro de', Lamento di duca. [279

s.l.e.a. (ca 1600). [Triv. (2 copies), Munich.]

A 1<sup>a</sup>: LAMENTO DEL DVCA | ALESSANDRÒ DE MEDICI | Primo  
Duca di Fiorenza.

Cut (71½ × 104). Monks and men with torches lament-  
ing near the coffin of the duke (soft cut) = ? *Sonetti*  
della Morte, s.a. Z. de Barba (No. 290).

MEDICI, Lorenzo di. La compagnia del mantellaccio.

[280]

- a. s.a. (ca 1500). *per Bernardo Zucchetta*. Hain. [Ferrara Sg<sup>r</sup> Cavalieri.]

1<sup>a</sup>: ¶ La compagnia del Mantellaccio cō Laggiunta. *End.*  
¶ Finisce la Compagnia del | Mantellaccio con laggium | ta  
Stāpata Per Ber- | nardo Zucchetta.

*Cuts.* i. Border with tournament of putti on pigs. (*See* cut 13.) ii. (108 × 85). Seven young men standing together, one in the middle bowing before one on the l., on the r. a dog (early grave style). (*See* cut 18.)

- b. s.l.e.a. [Cors.]

1<sup>a</sup>: LA COMPAGNIA DEL | MANTELLACCIO. | CON LAGGIVNTA. |  
Nuouamente stampata. *End.* 4<sup>a</sup>: Fine.

*Cut* (87 × 97). On the r. an altar, to which are looking eight men standing on the l., three others seen from the back are sitting on a bank.

- c. s.l.e.a. [Triv.]

1<sup>a</sup>: LA COMPAGNIA | DEL MANTELLACCIO | CON L'AGGIVNTA. |  
Nuouamente Ristampata.

*Cut.* Copy of b.

- d. 1584. *Appresso Giovanni Baleni*. [Triv. (2 copies).]

*Cut* as in c.

MEDICI. Selve d'amore.

[281]

- a. s.a. *per Bernardo Zucchetta Apitione* (sic) *di Francesco di Jacopo Vocato el conte Cartolaio*. 8°. [Cors.]

A 1<sup>a</sup>: ¶ SELVE DAMORE COM- | POTSE (sic) DAL MAGNIFI | CO  
LORENZO DIPIE | RO DI COSIMO | DE MEDICI.

*Cuts.* i. Border (115 × 77½) with shields and garlands.  
ii. (51 × 52). A youth sitting and playing the lute, on the r. hanging a violin (soft, round style) = *Strambotti* di diversi. (*See* cut 187.)

- b. s.a. *per Bernardo Zucchetta apitione di Francesco di Jacopo vocato il conte Cartolaio*. [B. M.]

A 1<sup>a</sup>: ¶ SELVE DAMORE COM- | POSTE DAL MAGNIFI | CO  
LORENZO DIPIERO DI COSIMO DE MEDICI.

*Cuts* as in a.

MEDICI. La Nencia da Barberino.

[282]

- a. s.l.e.a. (xv. cent.). [Erlangen.]

1<sup>a</sup>: La Nenciozza da Barberino. 1<sup>b</sup>: ARdo damore ⁊ cōiūēmi  
cātare | p una dama. . . . *End.* 4: . . . chi sēto nāni che  
uol far delmosto. *Finis.*

*Cut* (106 × 87). Before the door of a house a young man offering a flower to a girl. (See Varnhagen, l. c., p. 34.) (Early grave style.) (See cut 26.)

b. s.l.e.a. (ca 1500?). [Munich.]

a 1<sup>a</sup>: ¶ La Nenciozza da Barberino & la Beca Composte | per Luigi Pulci. | ARDO damore & cōiēmi cātare | p una dama. . .  
*End.* d 4<sup>b</sup>: Et dal suo Nuto sara exaudito.

*Cut* = a later worn impression of a.

c. s.l.e.a. (ca 1500?). [B. M.]

A 1<sup>a</sup>: La piaceuole, ⁊ bella Historia della | Nencia da Barberino: Et del- | la Beca da Dicomano. *End.* A 5<sup>a</sup>: ch' io mi son pur aual con lei rcontio. | IL FINE.

*Cuts.* i. (128 × 101). On the r. a youth standing with a sword holding the r. hand of a girl (hasty cut from good drawing). ii. (84 × 109). Before a house on the l. with a woman at the window a youth and girl are dancing, a bagpiper on the r. (copy?).

d. s.a. *Appresso alle Scale di Badia.* [Cors., Triv.]

1<sup>a</sup>: La piaceuole ⁊ bella Historia della | Nencia da Barberino: Et della Beca.

*Cut* (132 × 103). On the l. a girl standing who gives her hand to a youth with a sword standing on the r., a tree between them (rude cut).

e. 1556. [B. M.]

1<sup>a</sup>: LA NENCIA DA BARBERINO. ET | LA BECA, COMPOSTA PER LVIGI PVLCI. | ARDO damore: ⁊ conuiemmi cantare | per vna dama. . .

*Cut* = a.

f. 1599. *Giovanni Baleni.* [Mgl.]

1<sup>a</sup>: LA PIACEVOLE / | ET BELLA HISTORIA DELLA | NENCIA DA BARBERINO. | ET DELLA BECA.

*Cut* = c.

MEDICI (ed altri). Canzone a ballo. [283]

a. 1533. *Francesco di Jacopo Cartolaio.* [B. M., Cors. imperfect.]

A 1<sup>a</sup>: ¶ CANZONE A BALLO COMPOSTE DAL MAGNIFICO | Lorenzo de Medici: & da Messer Agnolo Politiano. *End.* H 4<sup>b</sup>: . . . & per altri | Authori. | . . . Tuōti sono duerni. | .1533.

*Cut* (173 × 122). Two girls kneeling before a young man on the r., behind twelve girls dancing in a circle. With the mark of the printer above (soft, round style). (See It. Pr. M., No. 61.)



b. 1557, Aug. *Presso al Vescouado.* [Cors.]

1<sup>a</sup>: Canzone a ballo: | COMPOSTE DA DIVERSI AVTORI | . . .

*Cut.* Rude copy ( $106\frac{1}{2} \times 81$ ) of cut of *a*.

c. 1568. *Giunta.* [Cors., B. M. (2 copies).]

*Cut.* Reversed copy ( $145 \times 100$ ) of cut of *a*.

MEDICI. Canzone per andare in maschera. [284

s.l.e.a. (xv. cent.). [Ricc., Pal., B. M.]

a 1<sup>a</sup>: ¶ Canzone per andare in maschera p carnesciale facte da piu persone. *End.* fol. 24<sup>b</sup>: ¶ Fnite (*sic*) lecanzone in maschera.

*Cuts.* i. Border ( $174 \times 121$ ) with the tournament or putti = *Storia di Uberto e Filomena* (No. 421 *a*, i. See cut 13). ii. ( $109 \times 85$ ). Before a house, from the windows of which are looking women, there stand on the l. a young man, on the r. three youths and two boys; a youth and a boy are each holding a ring.

MEDICI. Rappresentazione di S. Giovanni e Paolo. [285

a. s.l.e.a. (xv. cent.). Hain, 10988? [Bodl.]

1<sup>a</sup>: La representatione di san Giouanni & Paulo. *End.* b 5: Finita la festa di sancto Gio | uanni & Paulo per lo | Magnifico Lau | rentio de Me | dici.

*Cut* ( $107\frac{1}{2} \times 83$ ). Before a wall S. Paul on the l., S. John standing on the r., behind the wall an angel with lily (early grave style). (See cut 28.)

b. s.l.e.a. [Ricc.]

1<sup>a</sup>: ¶ La representatione di san Giouanni & Paulo. *End.* Finita la festa di sancto Giouanni | & paulo p lo Magnifico Lau | rentio de Medici.

*Cut* as in *a*.

c. s.a. (xv. cent.). p *Ser Francesco Bonacorsi.* [Ferrara.]

1<sup>a</sup>: LA RAPRESENTATIONE DI SAN | GIOVANNI E PAVLO COM | POSTA PEL MAGNIFICO | LAVRENTIO DE MEDICI.

*Cut* ( $84 \times 80\frac{1}{2}$ ). Ring with three feathers and ribbons with SENPER.

d. 1514. *Francesco di Giovanni Benvenuto.* [Mgl.]

a 1<sup>a</sup>: ¶ LA rappresentatione di sancto Giouanni & Paulo.

*Cut* ( $110 \times 86$ ). Rude, hard copy of *a*.

e. 1547. *Zanobi da Prato.* [Cors.]

A 1<sup>a</sup>: ¶ LARAPRESENTATIONE | di san Giouāni & Paulo.

*Border.* Architectural border with garlands; angel (late impression).

f. 1555. [Poldi, Triv., B. M. (2 copies).] "L1" of the volume.

A 1<sup>a</sup>: LA | RAPRESENTATIONE | DI SANTO GIOVANNI ET PAVLO |  
ET DI SANTA COSTANZA | Composta da Lorenzo de Medici | ...

Cuts. i. = a. ii. S. Agnes = *Rappr. di S. Agnese* (No. 8 a, iii.). iii. (72 × 106). A woman in a room standing on the l. near a cupboard, on which there is a candle, speaking with a woman on the r., on the r. a girl. iv. (72 × 102). A knight on horseback coming to the r. to soldiers near tents. v. (69 × 103). On the r. a burning town, soldiers to the l., from the l. a knight on horseback followed by others (soft round). vi. (70 × 104). King sitting on the l. before a house, knights, a king on the r. standing. vii. (79 × 106). On the l. king sitting with two men, before him a young man is kneeling, his horse held by a footman (soft round).

g. 1571. *Jacopo Chiti*. [Siena.]

Cuts. i. = d, the others from other earlier books.

h. 1575. [B. M.]

Cut = a, and some other cuts.

i. 1588. *Giovanni Baleni*. [Ambros.]

Cut. Border with angels on the sides of the chrismon, and birds in ornaments below = *Rappr. di S. Agnese*, s.a. (No. 8 a, ii.).

MEDITAZIONE della Morte. See CASTELLANI, Castellano.

MEDITAZIONE devote della Passione. See S. BONAVENTURA.

MELEAGRO, Caccia di. [286]

1568. [Wolfenbüttel.]

S. MICHELE, Orazione di. [287]

s.l.e.a. (xvi. cent.). 8°. [Triv.]

1<sup>a</sup>: Loratione di Sancto | Michele Archangelo. End. 4<sup>a</sup>: ...  
per infinita secula seculorum Amen | ¶ FINIS.

Cut (96 × 87½). On the l. angel with Tobit going to the r., on the r. S. Michael with sword and balance (soft and round style).

MOISÈ. See MOSÈ.

MONTE dell' oratione. [288]

a. 1496, May 10. *Ad instantia di Ser Piero Pacini da Pescia per Ser Francesco Bonacorsi*. [Cas., Pal.]

a 1<sup>a</sup>: ¶ MONTE DELLE ORATIONE. a 1<sup>a</sup>: AVE Verum corpus domini natum ex Ma | ria. ... End. d 6<sup>a</sup>.

*Cuts.* i. (156 × 116). Christ sitting on a mount; below, people praying or digging (early grave style). (See reprod., Delaborde, Grav. av. Marcant., p. 219.) ii. (87 × 108). The Crucifixion.

b. 1524, April 15. *Apetitione degli Heredi di Filippo di Giunta.* [Paris B. N.]

*Cuts.* i. = a i. ii. (56 × 54). "s AVGVS | TINVS" kneeling to the r. before a crucifix.

MONTE S. MARIA, Marco del. See MARCO del Monte.

MORTE, Sonetti della. [289]

s.a. *Fecce stampare Maestro Zanobi della barba.* [Triv.]

1<sup>a</sup>: Sonetti della morte | Canzone della vecchiezza.

*Cut* = *Medici*, Lamento di Alessandro de', s.a. (No. 279).

MORTE, Storia della. [290]

a. s.l.e.a. (xvi. cent.). [Cors.]

A 1<sup>a</sup>: QVESTA SIE LA HISTORIA | DELLA MORTE, NVOVAMENTE STAMPATA | . . . End. A 4<sup>a</sup>: . . . Alla morte horrenda e scura. | IL FINE.

*Cut* (79 × 79). Three skeletons in armour, the one on the l. with broken sword, the middle one raising a sword in the l. hand, the third one a club (smooth, late cut).

b. 1568. *per Ridolfo Pocavanza.* [Triv.]

*Cut* as in a?

c. 1572. *Jacopo Chiti.* [Triv.]

A 1<sup>a</sup>: Questa sie la Historia della Morte. | Nuouamente stampata.

*Cut* (108 × 86½). Death with scythe and arrow galloping on a bull to the r. over four corpses lying on the ground (early grave style). (See cut 14.)

d. 1588. *Appresso Giovanni Baleni.* [Mgl.]

*Cut* = a.

e. 1591. *Giovanni Baleni.* [Triv.]

*Cut* = a.

f. 1617. *per le Herede di Francesco Tosi. Alle Scale di Badia.* [Mgl.]

*Cut* (74 × 101). Border of bones; skeleton as pope enthroned, on the l. skeletons of emperor, and on the r. of king enthroned (soft, round, thick lines).

MOSÈ, Rappresentazione di. (By Suora Raffaella de Sernigi). [291]

a. s.a. *Ad instantia di Giuseppe di Pietro Treuisano.* [Cors., Pal.]

A 1<sup>a</sup>: LA | RAPRESENTATIONE | DI MOISE | QVANDO IDIO GLI  
DETTE LE LEGGIE. | IN SVL MONTE SYNAL. B 3<sup>b</sup>: Composta  
per Suor Raffaella de Sernigi Badessa del Munistero del Portico:  
fuor di FIRENZE. | Stampato . . . Treuisano.

*Cut* (102 × 102). Moses receiving the tables of the laws  
(rude cut).

b. s.a. (ca 1600). "G G G" of the volume. [Mgl., Pal., Siena,  
Ambros., Triv.]

1<sup>a</sup>: LA | RAPRESENTATIONE | DI MOISE | . . . *End.* Composta  
per Suor Raffaella de Sernigi . . . FINIS.

*Cuts.* i. Angel. ii. = Pulci's *Morgante*.

## NABUCCODONOSOR, Rappresentazione di. [292

a. s.l.e.a. (ca 1550). [Cors.]

A 1<sup>a</sup>: ¶ LA FESTA di Nabucdonasor Re di Babillonia. | IDIO di  
Abram Disac & di Jachob | il qual desti la legge a Moise. . . .  
*End.* B 4<sup>b</sup>: . . . Dio ladorna di gloria celeste | Finis.

*Cut.* Two knights disputing before a king = Pulci's  
*Morgante*. (See cut 131.)

b. 1558. [Mgl., Pal., Siena, Poldi, Triv., Berl. K.] "Ss"  
of the volume.

A 1<sup>a</sup>: La Rapresentatione di Nabucdonosor | Re di Babillonia.  
Nuouamente ristampata.

*Cuts.* i. Angel. ii. Five kings and a youth sitting =  
Pulci's *Morgante*. iii. Battle of knights in a town (copy  
of Pulci's *Morgante*).

## NAPOLETANI, frottola di tre. [293

s.a. *Appittitione di maestro zanobi della barba*. [Berlin K.]

1<sup>a</sup>: Frottola piaceuole di tre Na | poletani che porton gioie. |  
diouidia sanita | magnifico signore | . . .

*Cut* (75 × 103). Two sailing vessels on the sea (rude cut).

NEBUCADNEZAR. See NABUCCODONOSOR, Rappr. di.

## NEGROPONTE, Lamento di. [294

a. s.l.e.a. (xvi. cent.). [Ricc.]

a 1<sup>a</sup>: Lamento di Negroponte. | O Tu dolce Signor che ci hai  
creati | torrente & fiume di misericordia | . . . *End.* a 6<sup>b</sup>: IL  
FINE.

*Cuts.* i. (73½ × 103½). View of a town, in the fore-  
ground river with bridge, on the r. behind the sea.

ii. (78 × 98). Battle of knights, two knights falling down with the horses, on the l. one knight knocking down another (copy?).

[Cut i. is repeated in: *La guerra crudele fatta da Turchi alla Città di Negroponte, 1541, Bologna, per Batt. & Marcant. A. I. di Giov. di Francesco Benvenuti dal vescovado.*]

b. 1557. *presso el Vescovado.* [B. M.]

*Cuts.* i. = a i. ii. A knight in a burning city = Pulci's *Morgante* (copy?). iii. Battle of knights in a town (tournament?) = Pulci's *Morgante* (copy?).

c. 1568. *per Bartholomeo Anichini.* [Triv.]

*Cut* = a i.

d. 1597. *Francesco Tosi.* [Mgl.]

*Cut* = a i.

NENCIA da Barberino. See MEDICI, Lorenzo di.

NENCIA da Prato intitulata la Lima. [295]

s.l.e.a. [Triv.]

1<sup>a</sup>: La Nencia da Prato intitulata la Lima. *End. 4<sup>b</sup>: . . . e la morte poi fe della castagna | FINIS.*

*Cut* (108 × 113). On the l. man in long garment speaking to an old woman, each followed by others (similar to the cuts in books printed by the Sessa in Venice).

NICANDER, Ambrosius. *Exequiae illustr. Juliani Medici ducis Nemurtii Ro. Mil. Imp. subit. carm. celebr.* [296]

s.a. (ca 1515?). (*Firenze.*) [Catalogue Piot No. 1103.]

NICOLÒ da Bracciano. *Orazione al Crocifisso.* [297]

a. s.l.e.a. 8°. [Triv.]

1<sup>a</sup>: ¶ Oratione al Crocifisso ad impe | trare gratie / Recitata da Frate | Nicholao da Bracciano | Predicatore. | *End. 4<sup>b</sup>: & dona a me alfine riposo eterno. Finis.*

*Cut.* S. Girolamo praying before a crucifix to the r. (copy of cut in *Psalterio* di S. Girolamo (No. 339 a, i.).

b. s.l.e.a. 8°. [B. M.]

1<sup>a</sup>: ¶ Oratione di Sancto Hyeroni- | mo al Crocifisso recitata | da frate Nicolao da | Brazano pre- | dicatore. *End. 4<sup>b</sup>: ¶ FINIS.*

*Cut* (71 × 47). S. Girolamo kneeling before the crucifix to the r. (rude, hard).

NICOLÒ Monaco. Confessione. [298]

s.l.e.a. 8°. [Berl. K.]

a 1<sup>a</sup>: ¶ Cōfessione utilissima cōposta dal Venerā | do Don Nicolo  
Monacho nella Abbatia di | Firenze. *End.* fol. 36<sup>a</sup>: FINIS.

*Cut* (101 × 73). In a chapel on the r. a monk speaking  
to a man kneeling before him, on the l. a monk in the  
door, above in clouds the half-figure of the Virgin.

NON ASPETTO già mai. *See* CANZONE, Non aspetto.

NOVELLA della figliuola del mercante. [299]

s.l.e.a. (ca 1500). [Erlangen.]

1<sup>a</sup>: La nouella della, figliuola del mercatante che sifuggi la prima |  
sera dal marito per non essere impregnata.

*Cuts.* i. A young man on horseback with a hawk speak-  
ing to a girl in a window. ii. The merchant beating  
his daughter, on the l. the servant. iii. A man in shirt  
speaking to a woman outside a house (in the finest thin-  
lined style). (*See cuts* 166-168.) Varnhagen, l. c., p. 43.

NOVELLA di due preti et un cherico innamorati d'una  
donna. [300]

s.l.e.a. (ca 1500). [Erlangen, Berlin K.]

1<sup>a</sup>: Lanouella diduo preti & un cherico innamorati duna donna.  
*End.* 4<sup>a</sup>: Finita lanouella de dua preti & un cherico.

*Cuts.* i. The woman conceals two priests in barrels, the  
husband on the l. at the door. (*See cut* 70.) ii. The  
three priests chased with sticks, on the r. a priest  
sprinkles (hard style). (*See cut* 71.) *See* Varnhagen,  
l. c., p. 40.

NOVELLA piacevole et bella di due compagni. [301]

s.l.e.a. (xvi. cent.). 8°. [B. M. cropped.]

A 1<sup>a</sup>: ¶ Nouella piaceuole & bella di due compagni | equali feciono  
nuo giunteria a uno | Medico / el quale per do | lore simuore.  
*End.* B 4<sup>a</sup>: . . . ch' di piu fructa sia & maggior gloria. | FINIS.

*Cut* (70 × ?). A woman standing near a bed pointing to  
a man with black head, hands, and feet.

NOVELLA del grasso legnaiolo. *See* LEGNAIOLO.

OCTAVIANUS. *See* OTTAVIANO.

S. OLIVA, Rappresentazione di. [302]

a. s.l.e.a. (ca 1550-1600). [Pal., Mgl., Triv.] "DDD" of  
the volume.

I<sup>o</sup>: LA | RAPRESENTATIONE | DI SANTA VLIVA | Nuouamente  
mandata in Luce.

*Cuts.* i. Angel. ii. A saint whose hands have been cut  
off kneeling on the l., on the r. a youth conducting a  
king to her (rough, thick cut, copy) = *Stella*, Rappr. di  
(No. 405 f, viii.). iii. From the l. a man with hunts-  
men, a woman without hands kneeling before him, on  
the r. two youths and a dog (early good cut) = *Stella*,  
Rappr. di (No. 405 a, v.).

b. s.l.e.a. (ca 1550-1600). [Triv.]

I<sup>o</sup>: HISTORIA DI SANTA | OLIVA.

*Cut.* A saint, whose hands have been cut, kneeling, the  
soul of the saint transported to heaven (late, thick  
copy).

c. s.a. *Alle Scale di Badia*. [Mgl.]

*Cuts.* i. (83 × 108) = *Indovinelli* (No. 223 a, ii.), the  
others rude, late copies.

d. s.a. *Alle Scale di Badia (Heredi del Tosi)*. [Pal., Mgl.,  
Ricc.] "s."

*Cuts.* Rude, late copies.

e. 1568. *Alla Badia*. [Ricc., Triv.] "FFF" of the volume.

*Cuts.* i, ii. = a ii. and iii. iii. A queen speaking to five  
ladies = Pulci's *Morgante*. (See cut 139.)

f. 1580. *presso Mateo Galassi*. [Berlin K.] "κ."

*Cuts.* Rude copies.

g. 1589. *Giovanni Baleni*. [Poldi, Triv.] "s."

*Cuts.* Rude copies.

b. 1597. *Giovanni Baleni*. [Poldi.] "s."

*Cuts.* Rude copies.

i. 1606. *Alle Scale di Badia*. [Cors.]

*Cuts.* Rude copies.

k. s.a. *Siena*. [Cors.]

*Cuts.* Copies.

l. 1613. *Siena. Alla Loggia del Papa*. [Siena.]

S. ONOFRIO, Rappresentazione di. (By Castellani, Cas-  
tellano.) [303]

a. s.a. (*Francesco di Giov. Benvenuto? Ant. Tubini ed  
Andr. Ghirlandis.*) [Mgl.]

I<sup>o</sup>: ◀ RAPRESENTATIONE DI SANCTO HONOFRIO / COMPO | STA  
PER MESSER CASTELLANO CASTELLANI.

*Cut* (71 × 97). The saint as a hermit with a girdle of  
thorns, and long hair, leaning on his staff, with two

lions, shield with arms (smooth, soft and round).  
Printers' mark (It. Pr. M., No. 56).

b. 1554, March. [Poldi, Triv.] "Q" of the volume.

1<sup>a</sup>: LA | Rapresentatione di Santo Honofrio: | Composta per  
Messer Castellano Castellani.

*Cuts.* i. Angel (late). ii. (70 × 76). A saint with four monks at table, on the r. a naked saint before three monks. iii. A young man kneeling before a monk. iv. (70 × 76). A monk kneeling, on the r. an angel appearing to a sleeping monk. v. (72 × 104). A man delivering a letter to two men in a courtyard. vi. (69 × 78). An angel following a hermit going to the r. vii. (70 × 78). Two young warriors before a monk coming out of a chapel, on the l. a third warrior. viii. (73 × 74). A lion scratching a grave for the dead body of the saint, on the l. a monk. (All in the hard and rude style.)

c. 1558. [Pal., Triv., B. M.] "Q" of the volume.

*Cuts* as in b.

#### ORFEO, Storia di.

[304

a. s.a. *Ad instantia di Jacopo Privio da Villa Basilica.*  
[Triv.]

1<sup>a</sup>: LA HISTORIA ET FAVOLA | D'ORFEO IL QVALE PER LA  
MORTE DI | Euridice fu forzato andare nell' inferno. . . .

*Cut* (72 × 118). On the l. a young man standing on a stool playing the violin, on the r. and l. two dogs, on the l. three men and children, on the r. two men standing (good, rather hard and hasty cut of the fine style).

b. s.l.e.a. Florence? [Munich.]

a 1<sup>a</sup>: La historia de Orpheo. *End.* a 6<sup>b</sup>: . . . adun baioccho sta  
lantiqua storia | ¶ FINIS.

*Cut* (104 × 76). Orpheus sitting under a dry tree and playing the violin, on the l. fox and two hares (rude cut, copy?).

c. 1558. [March. d'Adda.]

*Cut* as in a.

d. 1610. *Alle Scale di Badia.* [Triv.]

*Cut* as in a.

#### ORIENTE, La regina de.

[305

a. s.l.e.a. [Wolfenbüttel.]?

b. s.l.e.a. (ca 1600). [Mgl., Ambros., Triv.]



A 1<sup>a</sup>: LA REGINA D'ORIENTE.

*Cut* (107 × 78). A queen, kneeling, praying to the r., from above beams coming, on the l. and r. behind trees, on the l. town and mountains (soft, thick).

ORLANDO, Storia del nascimento di. [306]

a. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: LA HISTORIA | DEL NASCIMENTO | DI ORLANDO.

*Cuts.* i. Before a cavern a woman sitting with a child, a man standing, on the r. a warrior. ii. A woman kneeling before a king, who threatens her with a knife. (Both rude and thick cuts.)

b. 1612. *Agosto Sinbeni*. [Triv.]

*Cuts.* Rude copies.

ORPHEUS. Argonautica et Pros Mousaion. [307]

1500, Sept. 19. *Impensa Philippi Iunte bibliopole*. Hain, 12106\*. [Berlin.]

1<sup>a</sup>: OPΦEΩΣ . APTONAT- | TIKA.

*Cut.* Ledge (24 × 104) of ribbons and foliage. Initials Ω and M (in red).

ORPHEUS. *See also* ORFEO.

ORSA, Cavaliere dell'. [308]

a. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: Incomincia le crudele & aspre battaglie | del Cauallero dell' Orsa, come tolse Luciana al Re Marsilio | . . .

*Cut.* Battle of two armies of knights on horseback, soldiers on foot behind.

b. 1566. *Dirimpetto a San Pulinari*. [Triv.]

*Cuts.* i. (71½ × 102). Two knights fighting with swords (style of Frezzi's *Quadriregio*).

c. 1585. *Giovanni Baleni*. [B. M.]

*Cut* (77 × 109). A mounted knight stabbing another who has fallen with his horse (copy?).

d. 1620. *Nella stamperia de Sermartell*. [Cors.]

*Cuts.* Two knights before a king = Pulci's *Morgante*. (See cut 131.)

S. ORSOLA, Rappresentazione di. [309]

a. 1516, March 5. *Fece stampare maestro Francesco di Giouanni Benuenuto sta dal canto de Bischari*. [Cors., Mgl.]

a 1<sup>a</sup>: **¶ RAPPRESENTATIONE DI SANCTA ORSOLA | VERGINE ET MARTYRE.**

*Cut* (110 × 86). S. Ursula protecting people under her mantle, which is held by two angels (copy, in thick, soft lines; copy of *b* i.).

b. s.l.e.a. (ca 1550). [Midhurst Mr. Fisher.]

*Cuts.* i. (112 × 98½). S. Ursula protecting people under her mantle. ii. A man kneeling before a king on the l., on the r. four orientals on horseback (smooth, round style of the *Quadriregio*). iii. = *Costantino*, Rappr. di, 1562 (No. 114 *e*, v.). iv. Banquet with two pipers on the r. = Pulci's *Morgante*. (See cut 50.) v. Baptism of a king = *Barlaam*, Rappr. (No. 47 *a*, vi.). vi. An oriental meeting with a king = ? Pulci's *Morgante*. vii. Execution of female saints = *d* ix.

c. s.a. *Alle Scale di Badia*. [Poldi.] (= ? Mgl. M. 979 (11) and Triv.)

1<sup>a</sup>: **LA RAPPRESENTATIONE | DI SANTA ORSOLA VERGINE | ET MARTIRE.** Nuouamente Ristampata.

*Cut* (100 × 85). Smooth, hasty copy of *b* i.

d. 1554, March. [Mgl., Pal., Poldi, Triv., B. M.] "s" of the volume.

1<sup>a</sup>: **LA | Rapresentatione di S. Orsola | Uergine ⁊ Martire.** | Nuouamente | stampata.

*Cuts.* i. (110 × 85). S. Ursula protecting people under her mantle = *a* ? ii., iii., iv., v. = *b* ii.-v. vi. (78 × 104). King with followers to the l., queen with ladies, on the l. behind a town, on the r. a hill. vii. (71½ × 76). The pope blessing two priests, on the l. a Mass (hard, rude). viii. A young priest kneeling before the pope and cardinals, a dove on his shoulder (early grave style). ix. (117 × 107). Martyrdom of many saints (early grave style). (See cut 30.)

e. 1561. *Appresso alla Badia*. [Triv., B. M.]

*Cut.* Copy of *d* ix.

f. 1569. [B. M.]

g. 1589. *Giovanni Baleni*. [Mgl., Poldi, Triv.] "e" of the volume.

*Cut.* Copy of *d* i.

S. ORSOLA, Storia di.

[310

a. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: **LA HISTORIA DI | SANTA ORSOLA | Con le vndici mila Vergini. . . .**

*Cuts.* i. (118 × 85). S. Ursula protecting the people under her mantle (late, angular drawing, soft lines).  
 ii. (76 × 108). Copy of *Agata*, Rapp., s.a., Pacini (No. 7 b, iii.).

b. 1583. *Giovanni Baleni*. [B. M.]

1<sup>a</sup>: LA STORIA DI SANTA | ORSOLA: | . . .

*Cuts* as in *a*?

c. 1615. *Appresso Lorenzo Arnesi*. [Siena.]

*Cuts* as in *a*?

OTTAVIANO IMPERATORE, rappresentazione di. [311

a. s.l.e.a. (xv. cent.). [Triv., B. M., Bodl.]

1<sup>a</sup>: ¶ STANZE DELLA FESTA DI | OTAVIANO IMPERADORE |  
 ¶ Vno angelo annūtia la festa | . End. 4<sup>a</sup>: . . . fallata | et  
 sia p oggi ciascun licētiato | ¶ FINITA.

*Cuts.* i. Angel. ii. The sibyl showing the emperor the Virgin in heaven. (See cut 44.) iii. = *Fior di virtù* (camels). iv. A bishop and a man disputing before an emperor = Pulci's *Morgante*. (See cut 160.) v. A man preaching before an emperor = Pulci's *Morgante*. (See cut 159.) vi. = *Fior di Virtù* (phoenix).

b. s.a. (xvi. cent., beginning). *Ad instantia di maestro Francesco di Giovanni Benvenuto. sta dal canto de Biscari*. [Pal.]

a 1<sup>a</sup>: Stanze della || festa di Ot | auiano Im- || peradore.

*Cuts.* i. Angel. ii., iii. = *a* ii., iv.

c. 1553, Jan. [Cors., B. M.]

1<sup>a</sup>: LA | Rappresentatione ⁊ festa | DI OTTAVIANO | Imperadore.

*Cuts.* i. Border with Christ in sarcophagus between two angels (copy of No. 44 a, i.). ii. Angel. iii. An oriental speaking before a king = Pulci's *Morgante*. iv. (102 × 80). Nativity of Christ.

d. 1554, Jan. [Poldi, Triv.] E of the volume.

*Cuts* as in *c*.

e. 1558. *presso al Vescovado*. [Pal.]

*Cuts.* i. Angel. ii. Before a man enthroned on the r. a woman and a girl speaking (hasty cut). iii. = *Margherita*, Rapp. di, 1570 (No. 263 d, vi.). iv. (73 × 63). Nativity (rude).

f. 1568. [Pal., Berl. K.]

*Cuts* = *c*.

g. 1588. *Giovanni Baleni*. [Ambros., Poldi, Triv.]

*Cut* = *Margherita*, Rapp., 1570 (No. 263 a, vi.).

- h. 1596. *Alla Badia*. [Triv.]  
*Cuts.* i. A queen speaking to five ladies = Pulci's *Morgante*. (See cut 139.) ii. A queen speaking with an oriental king = Pulci's *Morgante*. iii. (80 × 93). Nativity of Christ.
- i. 1606. *Della Condotta*. [Mgl.]  
*Cuts.* Copies.
- k. s.a. (*Siena*). *Alla Loggia del Papa*. [Cors.]  
*Cuts.* i. Border in style of the Sienese cuts. ii. An emperor standing to the l. (rude cut).

OTTINELLO E GIULIA, Storia di. [312]

- a. s.l.e.a. (about 1500). [Erlangen.]  
 1<sup>a</sup>: Incomincia la historia di Ottinello & Julia. *End.* Finita e, la historia di Ottinello & Julia.  
*Cut* (87 × 108). On the l. Julia sleeping, Ottinello pursuing to the r. an eagle (good cut in the fine, thin-lined style). (See cut 170.) See Varnhagen, l.c., p. 46.
- b. s.l.e.a. (xvi. cent.). [B. M.]  
 1<sup>a</sup>: La Historia di Ottinello e Julia | O Vero sūmo & iusto redip-tore | gouernator de tutto luniuerso | . . . *End.* 4<sup>b</sup>: ¶ Finita e listoria de Ottinello & Julia.  
*Cut* (112½ × 124). Julia sleeping on the l., Ottinello pursuing the eagle to the r., sea with ship and a man swimming (smooth, round cut).
- c. s.l.e.a. (xvi. cent.). [Triv.]  
 a 1<sup>a</sup>: Incomincia la Historia Di Ottinello 7 Julia. *End.* 4<sup>b</sup>: Finita la historia di | Ottinello 7 Julia.  
*Cut* (113 × 123). Julia sleeping on the r., Ottinello pursuing the eagle to the l., sea with ship (hard and angular cut with narrow hatchings). Copy in ed. s.a. Milano, *Fr. Ber. de Valle Ad istanza di Mattheo Besozzo* (Ricc.).
- d. s.a. (ca 1550). *Appresso Domenico Giraffi*. [Triv.]  
 A 1<sup>a</sup>: HISTORIA DI OTTINELLO | E GIVLIA.  
*Cut* (101 × 75). On the l. a lady with a high hat standing speaking to the r. to a youth, on the l. behind a town (smooth and round, rather thick-lined cut).
- e. 1572. *Jacopo Chiti*. [Triv.]  
 A 1<sup>a</sup>: Historia di Ottinello & | Julia.  
*Cut* = ? a.
- f. 1610. *Alle Scale di Badia*. [Triv.]  
*Cut.* Copy of a.

PACIFICUS MAXIMUS. Libellus de componendo hexametro et pentametro. [313]

1485, Prid. Id. Jul. Hain, 10935. [Aless., Venice, B. M., Stuttgart.]

a i: PACIFICI. Maximi poetę Asculani ad Magni | ficum Jacobum Saluiatum de cōponendo he | xametro & pentametro libellus incipit.

*Cuts.* Two hands and geometrical figures (well drawn and cut).

PACINO di Filippo da Pistoia. Vita di Cristo. [314]

s.l.e.a. (ca 1500?). [B. M.]

a i<sup>a</sup>: ¶ La Vita del nostro Signore Giesu Christo. a ii<sup>a</sup>: O Grāde idio della citta superna | pricipio & fine di tutte le cose | . . . End. b 6<sup>a</sup>: ¶ Finita lauita . . . compilato per Pacino | di Philippo dapistoia bidello dello | studio di pisa.

*Cut* (80 × 93). Nativity of Christ. The Virgin adoring the Child, on the r. Joseph sleeping, the cavern is supported by a column (smooth cut).

PADRE, frottola d'un, che aveva due figli. (By Pietro Domizio Sacerdote ?) [315]

a. s.l.e.a. (xvi. cent., beginning). [Triv.]

i<sup>a</sup>: Froctola dūo padre che haueua dua fi | gliuoli vno buono chiamato Benedec | to Laltro cattiuo chiamato Antonio | . End. 4<sup>a</sup>: FINIS.

*Cut* (75 × 96½). Before the door of a house the father standing, on the l. is kneeling the good boy, and behind him an angel, on the r. the bad one led away by a devil (large and free, smooth and soft style).

b. s.l.e.a. (xvi. cent.). [B. M.]

A i<sup>a</sup>: FROTTOLA dun padre che hauea dua figliuoli un buono | chiamato Benedetto laltro cattiuo chiamato Antonio. End. A 4<sup>a</sup>: . . . Vi ringratiamo & donian- | ui licentia. | ILFINE.

*Cut* (94 × 94). On the border: SVPERBIA VMILTA. A man standing, holding in the left hand a book, in the right a purse, on the l. a boy walking, a devil above him, on the r. the good boy kneeling, a dove on his shoulder (smooth cut).

c. s.l.e.a. (xvi. cent.). [Berlin K.]

a i<sup>a</sup>: ¶ Froctola d'un Padre che hauea dua figliuoli: un buono / chiamato | Benedecto / laltro cattiuo / chiamato Antonio. End. a 4<sup>a</sup>: . . . & doniāui licētia. | ¶ FINIS.

*Cut* as in b.

d. s.l.e.a. (xvi. cent.). [Triv.]

A 1<sup>a</sup>: Frottola d'vn padre che haueua | Dua figliuoli un buono  
chiamato Benedetto, & | l'altro cattiuo chiamato Antonio.

*Cut* as in *b*.

e. s.l.e.a. (xvi. cent.). [Aless.]

1<sup>a</sup>: FROTTOLA D'VN PADRE | Che haueua due figliuoli, vn buono  
chiamato Bene- | detto, & l'altro cattiuo chiamato Antonio. |  
Nouamente Ristampata.

*Cut* as in *b*.

f. 1589. *Giovanni Baleni*. [Triv.]

*Cut* as in *b*.

g. 1614. *Appresso Lorenzo Arnesi*. [Triv.]

*Cut* as in *b*.

PALLADINI, Fioretti e vanto dei.

[316]

a. s.l.e.a. (1550 ca.). [Triv.]

A 1<sup>a</sup>: Fioretti & uanto de Paladini.

*Cut* (111 × 86). Three knights sitting on a bank, six  
others standing behind them (thick, hasty copy of a cut  
of the early grave style).

b. 1061 (1601). *Appresso Zanobi Bisticci*. [Mgl.]

1<sup>a</sup>: FIORETTO E VANTO DE PALADINI.

*Cut* (184 × 120). Four knights in armour standing, the  
second from the r. with mantle and lance; before them  
four helmets lying on the ground (late impression of a  
fine cut in the early grave style).

c. s.a. (ca 1600). *All' insegna della Stella*. [Triv.]

1<sup>a</sup>: IL | VANTO | DE' PALADINI | E del Padiglione di Carlo  
Magno Figliuolo | del Rè Pipino.

*Cut*. A king giving a sword to a knight kneeling before  
him = ? Pulci's *Morgante*.

PALLADINI, Le Valorose prove dei.

[317]

1568. [Triv.]

A 1<sup>a</sup>: LE VALOROSE PROVE | DEGLI ARCIBRAVI PALADINI.

*Cut*. Battle of two armies = (? copy of) cut of Pulci's  
*Morgante*.

PAMFILO SASSO Modenese. Strambotti.

[318]

a. s.l.e.a. (xvi. cent., beginning). Hain, 12295\*. [London  
Mr. Murray.]

1<sup>a</sup>: Strambotti del clarissimo poeta misser | Pamphilo Saxo Modonese.

*Cut* (76 × 102½). Amor shooting an arrow against two men who gaze from a window at a girl picking flowers (soft style). (*See cut* 190.)

b. s.l.e.a. (xvi. cent., beginning). [Triv.]

1<sup>a</sup>: Strambotti 7 Desperata del Clarissimo | Poeta Misser Pamphilo Saxo.

*Cut* = *Guiscardo e Gismonda*, s.l.e.a. (No. 218).

PANCIATICHI, Gualtiero. Copia d'una epistola. [319

1515, Jan. 3. *A petitione di Lionardo di Neri Cartolaio*. [B. M.]

1<sup>a</sup>: Copia di una epistola . . . nella entrata di Papa Leone nella città di Firenze. 1515.

*Cut*. Border with the two eagles = *Savonarola*, Predica d. arte d. bene morire. (*See cut* 17.)

PANTHIERA, Ugo. Trattati. [320

1492, Dec. 15. *Per Lorenzo de Morgiani & Giouanni da Maganza*. Hain, 12303. [Vitt. Em., Cors., Pal., Ricc., B. M., Berlin.] [Copies: Corsiniana and Riccardiana, with a different title.]

a 1<sup>a</sup>: ¶ Incominciano alchuni singolari tractati di Ugho | Pantiera da Prato dell ordine de Frati minori: . . .

*Cut* (100 × 74). A monk with a nimbus writing on the r. at a desk, on the l. a little monk sitting (early grave style).

S. PANUNZIO, Rappresentazione di. (By Feo Belcari).

[321

a. s.l.e.a. (xv. cent.). [Ricc., Bodl.]

1<sup>a</sup>: ¶ La rapresentatione di sancto Panuntio. *End*. Finisce la rappresentatione di San | Panuntio. ¶ Fece Feo belchari.

*Cuts*. i. Angel. ii. (101½ × 77½). S. Panuntius, kneeling, embracing a young man, behind on the l. the saint speaking with the youth (early grave style). (*See cut* 60.)

b. 1555. [Ricc., Poldi, March. d'Adda, B. M.] "P P" of the volume.

1<sup>a</sup>: LA | RAPPRESENTATIONE | DI S. PANVNTIO. Nuouamente Stampata. *End*. In Firenze l'Anno M.D.LV.

*Cuts.* i. = a ii. ii. (70 × 75). A youth kneeling before the hut of a monk, on the r. a monk kneeling (hard, rude style).

c. 1572. *Jacopo Chiti.* [?]

PANZIERA. See PANTHIERA.

S. PAOLINO, Rappresentazione di. (See also Berti, Giuntino. [322

a. s.l.e.a. (xv. cent.). [Triv., Bodl.]

a 1<sup>a</sup>: ¶ Larapresentatione & diuota historia: & festa di sancto Pauli | no Vescouo di lucha: & una oratione di Sancta Croce. End. a 8<sup>a</sup>: ¶ Finita.

*Cuts.* i. Angel. ii. (99 × 74). The bishop kneeling before the pope enthroned on the r., on the l. three cardinals, two monks behind the saint. iii. (74 × 100). The saint bound naked to a column, being beaten by two men, on the r. a king enthroned. (See cut 161.) iv. The saint in prison amongst the wild beasts, on the r. three men looking through the window. (See cut 149.) v. The saint bound to a tree and scourged. (All very good cuts in the fine, thin-lined manner.)

b. 1555. [Pal., Ricc., Poldi, Triv., B. M., Midhurst Mr. Fisher.] "H h" of the volume.

1<sup>a</sup>: LA | RAPRESENTATIONE | DI SANTO PAVLINO | Vescouo di Lucca. . . .

*Cuts.* i. = a iii. ii. (71 × 103). A priest before the pope, handing him a flower; a nun and a man (hard, rude cut). iii. A warrior on a car drawn by two bulls = Pulci's *Morgante*. iv. (53 × 78). A warrior to the l. (hard and rude). v. and vi. = a ii. and iv.

PASSAVANTI, Jacopo. Specchio di vera penitenza. [323

1495, March 12. Hain, 12435. [Cors., Aless., Mgl., Triv., B. M., Stuttg.]

a 1<sup>a</sup>: ¶ Specchio di uera Penitentia. a 2<sup>a</sup>: ¶ INCOMINCIA IL PROLAGO DELLIBRO ap | pellato Specchio di vera Penitentia / compilato da Frate | Jacopo passauanti. . . .

*Cuts.* i. Border with two eagles above = *Savonarola*, Pred. d. arte d. bene morire (cut 17). ii. = *Kempis*, Th. de. Imitazione, 1493, Miscominus (No. 227 b).

S. PAULINUS. See S. PAOLINO, Rappr. di.



PECCATI MORTALI, I sette. [324

s.a. *Fece stampare ser Zanobi dalla barba* (*Ant. Tubini & Andr. Ghirlandis*). [Mgl.]

1<sup>a</sup>: ¶ Septe peccata mortali / & la emendatione di decti peccati.

*Cuts.* i. Border with Christ in sarcophagus between two angels = *Barbara*, Rappr. di (No. 44 a, i.). ii. (114 × 87). A tree with seven branches with half-figures of the seven sins, two skeletons sawing the tree, below the devil watering the root (smooth, round). iii. (32 × 28). Crucifixion (rude, smooth). Printers' mark (It. Pr. M., No. 56).

PELEGRINO sventurato. (Thebaldeo?) [325

s.a. *Appresso alla Badia*. [Triv.]

A 1<sup>a</sup>: SVENTURATO | PELEGRINO.

*Cut* (77 × 103). A youth with turban on the l. in pulpit playing the violin, on the r. four men sitting, five others standing (rude, smooth copy of *Apollonio* di Tiro, s.a. (No. 34 a).

*See also* TEBALDEO, La disperata nuda terra (No. 412).

S. PELEGRINO, Vita di. [326

1614. *Firenze e Lucca. Fantucci Tosi*. [Mgl.]

1<sup>a</sup>: VITA DI SAN | PELEGRINO | FIGLIVOLO DI ROMANO RE DI SCOTIA. . . .

*Cut* (150 × 122). Four compartments: i. Pilgrims to the l. before crucifix; ii. Pilgrims sitting opposite to two lions; iii. S. Pellegrino killed by two robbers; iv. S. PELLEGR. gliding over the sea, on the r. ship (rough, hard cut).

PERSEO, Storia di. [327

a. s.a. *Alle Scale di Badia*. [B. M.]

A 1<sup>a</sup>: LA HISTORIA DI | PERSEO, COME | AMAZZO MEDVSA | . . . Nuouamente Ristampata.

*Cut* (83 × 108). A knight combatting a dragon = ? *Giasone*, Storia di (No. 193 a).

b. s.a. *Alle Scale di Badia*. [Triv.]

1<sup>a</sup>: LA HISTORIA DI | PERSEO, COME AMMAZZO | MEDVSA | . . .

*Cuts.* i. = a? ii. Betrothment = ? Pulci's *Morgante* (and late cuts).

c. 1557, July. [March. d'Adda.]

*Cut* = a.

d. 1574. *Ad Inst. di Jacopo Chiti.* [Poldi.]

1<sup>a</sup>: LA | HISTORIA DI | PERSEO | COME AMMAZZO MEDVSA |  
E trouando Andromeda. . . .

*Cuts.* i. Perseus with the head of the Medusa killing the dragon (after the relief of the statue of Perseus by Benvenuto Cellini in the Loggia dei Lanzi in Florence).  
ii. On the l. a man on shore, on the r. a ship from which a man is about to land (hard, rude). iii. (82 × 106). Ruins on the r., a man in oriental dress with staff pointing at them, from the l. a youth bearing a sack ascending with pilgrims (hard style, similar to *Ninfale*).  
iv. = *Gesù*, Rapp. d'un miracolo del corpo di, 1572 (No. 180 d, iii. See cut 180). v. A youth kneeling before a king enthroned on the r. = Pulci's *Morgante*.

e. 1576. *Astanza di Matteo Marradini.* [Triv.]

*Cuts.* i. = a. ii. (114 × 108) = ? *Dati*, Lettere delle isole, 1493 (No. 125 a). iii., iv., and v. Rude copies.

PETRARCA, Trionfi.

[328

a. 1499, Dec. 16. *Pietro Pacini.* [Vitt. Em.]

a 1<sup>a</sup>: Triomphi di messer | Francesco | Petrarca. *End.* e 6<sup>b</sup>:  
¶ Finiscono itriomphi di M. F. Petrarca . . . Adi. xvi. di  
Dicembre. M.CCCC.LXXXXIX. *Publisher's mark.*

*Cuts.* i.-vi. Triumphs (ca 150 × 115). Trionfo d'Amore, della Castità, della Morte, della Fama, del Tempo, della Divinità (finest hard style). The book was reproduced in facsimile at Rome in 1891. b. 1515, April. *Philippo di Giunta.*

*Cuts* as in a.

PETRUS Damianus. See S. ROMOALDO, Vita di.

PHALARIS, Epistole.

[329

1506, April 2. *Piero Pacini.* [B. M., Florence Baron de Landau.]

a 1<sup>a</sup>: ¶ PROEMIO DI BARTHOLOMEO PHONTIO | a Francesco  
Baroncini nella traductione delle | Epistole di Phalari.

*Cuts.* i. Border of four ledges with ornaments; on the r. (200 × 24) scroll-work with two putti between garlands and candelabra; below (32 × 97) two putti holding a shield in a garland. ii. (71½ × 102). An oriental sovereign sitting on the r. speaking to a knight who is kneeling before him.

PIAZZA, Francesco della. See FRANCESCO della Piazza.

PICCOLOMINI, Enea Silvio (Papa Pio II.). Storia di  
due amanti. [330

a. ? [Siena, imperfect.]

a 1<sup>a</sup>: ¶ PROEMIO DI SER ALEXANDRO Braccio al | prestantissimo  
& excellentissimo giouane Lorenzo di Pier | francesco de Medici  
sopra la traductione duna historia di | due amanti composta dalla  
felice memoria di Papa Pio II.

*Cuts.* i. A queen speaking to five ladies = Pulci's *Morgante*. (See cut 139.) ii. A youth on horseback before  
a house on the l., a girl at the window = *Novella della*  
*figlia del mercante* (No. 299 a, i. See cut 166). iii. A  
youth handing a roll of paper to a lady, on the l. Amor  
shooting (thin-lined style). iv. An old woman speaking  
to a youth at the door of a house, on the r. behind is a  
large hall, a girl at the door (later style). v. A woman  
speaking to a girl outside a house (later hard style).  
(See cut 125.) vi. A knight on horseback with a foot-  
man and a follower on horseback in a hall before a  
house on the l., a girl at the window. vii. A lady with  
bow and arrow, on the r. before her a knight with  
sword, his arms before him on the ground, on the l. a  
servant with his horse. (See cut 126.) viii. A youth  
speaking to a chained prisoner = Pulci's *Morgante*.  
(See cut 135.) ix. Christ in clouds in glory over a  
city. (See cut 78.) x. A king in black speaking to  
an old king in white, and to a lady in black sitting on  
the l. with three other ladies = *Costantino*, Rapp. di,  
1562 (No. 114 e, v. See cut 124). xi. Betrothal, with  
a luteplayer on the r.

b. s.a. *Ad petitione di Ser Piero Pacini da Pescia*. [London  
Mr. Ch. Fairfax Murray.]

a 1<sup>a</sup>: ¶ PROEMIO DI SER ALEXANDRO BRACCIO AL | prestantis-  
simo & excellentissimo giovane Lorēzo di Pier frā | cesco de  
Medici sopra la traductione duna hystoria di due a- | manti  
composta dalla felice memoria di Papa Pio II. *End. e 8<sup>o</sup>*:  
¶ Finito Elprohemio di due amāti Stampato in Firenze | Ad  
petitione di Ser Piero Pacini da Pescia | +.

*Cuts.* i. = *Uberto e Filomena*, Storia di, s.a. (No. 421 a, ii.  
See cut 13). ii., iv.-viii., x., xi., xiii., xiv. = a i., v.,  
iv., iii., vi., vii., ix., viii., x., xi. iii. = *Maria per*  
*Ravenna*, Storia di (No. 272 a, i. See cut 162). ix. A  
young man seated on a bed with a girl on his knees, an  
older man peeping from behind the curtains of another  
bed to left. xii. Lovers in a bed embracing each other.

xv. = ? *Gualtieri e Griselda*, Novella di (No. 215 a, iv.  
*See cut 50*).

PIETRO Domizio. *See* PADRE, frottola d'un.

PIETRO Spano (Petrus Hispanus). Tesoro de' poveri.  
[331]

s.l.e.a. (xv. cent.). 8°. Hain, 8714. [Cors.]

a 1<sup>a</sup>: ¶ Qui incomincia illibro chiamato thesoro de poueri | compilato et facto per maestro piero spano. *End.* & 1<sup>a</sup>: . . . che sono grauati per fredda cagione & | FINIS. (Tavola.)

*Cut* (76 × 100). Two surgeons attending, one to the head of a man sitting on the l., the other to the foot of a youth sitting on the r.

PIETROBONO Advogario. Prognosticatio in annum 1496.  
[332]

(1496.) s.l. [B. M.]

1<sup>a</sup>: ¶ Allo illustrissimo . . . Duca Hercules di | Ferrara . . . pronostico di | Pietrobono aduogario dellanno. M.CCCCLXXXVI.  
*End.* 6<sup>a</sup>: ¶ . . . maestro Pietrobono aduogario da Ferrara.

*Cut* (104 × 82). A scholar in his study = *Dati*, Del Prete Janni, 1495 (No. 122 a, ii.).

PIETROBONO Advogario. Prognosticatio in annum 1497.  
[333]

(1497.) s.l. [B. M.]

1<sup>a</sup>: ¶ Allo illustrissimo & . . . duca Hercule hestense . . . Petri-boni | Aduogari pronostico dellanno: M.CCCCLXXXVII.

*Cut* = *Prognosticatio* in 1496 (No. 332).

PIRAMO E TISBE, Storia di. [334]

a. s.l.e.a. (xvi. cent.). [London Mr. Huth (Yeminez-copy).]

1<sup>a</sup>: Lo innamoramento et la morte di Piramo et Tisbe.

*Cuts.* i. (132 × 95). On the l. a fountain, and behind it a lion, on the r. Pyramus lying on the ground, Thisbe stooping over him, behind on the r. Thisbe is fleeing.

ii. (100 × 73). A woman at the window of a house, on the l. a youth before the house with a flower, others behind him, on the r. a young man standing (both in the early grave style). iii. The lion and the mouse = *Esope*, 1495.

b. s.l.e.a. (xvi. cent.). [Venice.]

A 1<sup>a</sup>: LA HISTORIA DI PIRRAMO ET TISBE. | NObilissima Donna  
al cui ualore. End. A 4<sup>b</sup>: . . . FINIS.

Cut = a i.

c. s.l.e.a. (ca 1550). [B. M.]

A 1<sup>a</sup>: La Historia di Pirramo e Tisbe: End. A 4<sup>b</sup>: . . . che  
può imparare alle spese d'altrui. | IL FINE.

Cuts. i. Border with the two eagles; copy of *Savonarola*,  
Pred. d. arte d. bene morire (No 375 c, i. See cut 17).  
ii. (93½ × 75). Thisbe throwing herself on a sword pro-  
jecting from the body of Pyramus, who is lying on the  
ground; on the l. fountain, behind it the lion, behind  
on the r. Thisbe fleeing.

d. s.l.e.a. (ca 1550). [Triv.]

1<sup>a</sup>: LA HISTORIA DI PIRRAMO. | E TISBE.

Cuts. Borders of ornaments. Cut = (copy?) c ii.

e. 1558. *Appresso al Vescovado*. [London Mr. Huth.]?

f. 1618. *Agostino Sinibeni*. [Triv.]

Cuts = c i. and ii.

g. s.a. *Verona*. (*Lucantonio Fiorentino & Bernardino Mi-  
sintia*.) Printers' mark. [B. M.]

a 1<sup>a</sup>: Inamoramento et morte de | Pirramo et Tisbe. Nobilissima  
donna al cui ualore. . . . End. a 4<sup>b</sup>: ¶ Impressum Veronæ.  
Printers' mark. (See It. Pr. M., No. 346.)

Cut (112 × 126). Fountain on the l., on the r. Thisbe  
throwing herself on the sword with which Pyramus has  
killed himself, lion on the l. (Florentine cut of sixteenth  
century). Same cut in ed. 1555, Venezia, Mathio Pagan  
in *Frezaria all' insegna della Fede*. [B. M.]

PISA, Lamento di.

[335]

s.l.e.a. [March. d'Adda.]

1<sup>a</sup>: Lamento di Pisa & Larisposta.

Cut. A town with river on the l.

POLITIANO, Angelo. La giostra di Giuliano de' Medici.

[336]

a. s.l.e.a. (xv. cent.). Cf. Hain, 13238. [Pal.]

a 1<sup>a</sup>: ¶ LA GIOSTRA DI GIULIANO | DE MEDICI. | a 2<sup>a</sup>: ¶ STANZE  
DI MESSER ANGELO | Politiano cominciate per la giostra | del  
Magnifico Giuliano di Piero | De Medici. End. d 6<sup>b</sup>: . . .  
co | me che leggiera potra chiara | mente comprendere.

Cuts. i. A knight in full armour on horseback to the r.  
= Pulci's *Morgante* = *Cessolis*, Libro di Scacchi (No.

101, v.). ii. (76 × 101). On the r. a knight in armour with sword standing on clouds, a goddess standing on the l. speaking to him. iii. (76 × 104). A king sitting on the l. before a house, a youth in antique garment speaking to him, a fountain on the r. = Pulci's *Morgante*. iv. (73 × 104). A youth on the r. kneeling before a statue on altar with inscription: CITA REA. v. (83 × 108). Orpheus seated playing a lute. vi. Three shepherds standing on the l., one lying on the r. = *Epistole et Evangeli*. vii. (70 × 106). A youth pursuing a nymph flying to the r. = B. Giambullari, Costanza e Biagio, 1556 (No. 187 d, ii. See cut 102). viii. (83 × 106). Orpheus with violin on the r., in the middle a tower with sleeping guardians. ix. (75 × 102½). A Fury holding a cluster of serpents against a knight on horseback on the r. (See cut 121.) x. (75 × 102). In a temple behind an altar a youth kissing a girl, on the r. a queen and followers. (Good cuts in the hard style.)

b. 1513, Oct. 15. *per Gianstephano di Carlo da Pauia astanza di Ser Piero Pacini da Pescia*. [Cors., Vat., Pal., Ricc., Berl. K.]  
Cuts = a.

PRASILDO E LISBINA, Storia di. [337  
[Passano, p. 81, Libri.]?

PRETI, due, Novella di. See NOVELLA di due preti, etc.

PSALTERIUM latinum. [338

1489, 13 Kal. Jun. *per bresb. Franc. Bonacorsum et Antonium Venetum*. [B. M.]

Cuts. Initials B and C in red in the style of the miniatures.

PSALTERIO di S. Girolamo. [339

a. s.l.e.a. (ca 1500). (*Pacini*: Printer's mark.) 8°. [Maruc.]

1°: ¶ Psalterio abreuiato di san | cto Hieronymo.

Cuts. i. (60 × 80). S. Hieronymus kneeling on the l., the lion on the l. ii. (77 × 65). S. Hieronymus sitting on the l. in his study, with his lion. (Fine cuts in the early grave style.)

b. (1513?) Feb. 28. *Ad petitione di Bernardo di S. Piero Pacini da Pescia*. 8°. [Cas., Mgl.]

a 1<sup>a</sup>: PSALTE | RIO | Di Sancto Hieronymo | abreuato.

*Cuts* = a.

PULCI, Antonia di Bernardo. See S. DOMITILLA, Rappresen-  
tazione di. Hain, 13561\* ; FIGLIUOLO PRODIGO, Rap-  
presentazione del; S. GUGLIELMA, Rappresentazione di.

PULCI, Bernardo. Passione di Gesù Christo. [340  
s.l.e.a. (xvi. cent.). Hain, 13562, 13563? [B. M.]

a 1<sup>a</sup>: ¶ INCOMINCIA Lapassione del nostro signore Jesu Christo /  
| composta per Bernardo Pulci.

*Cuts.* i. to xi. from *Epistole et Evangelii*, 1495 (late  
impressions or copies). xii. (30 × 28). Half-figure of  
S. Magdalen.

See VESPASIANO, Vendetta di.

PULCI, Luca. Driadeo d'amore. [341

a. s.l.e.a. (xv. cent.). [Bodl., Florence Baron de Landau.]

1<sup>a</sup>: ¶ DRIADEO DAMORE DI LVCA PVLCI. ALCUNA uolta pen-  
sando | o prestantissimo Laurē | tio. . . . End. d 3<sup>a</sup>: ¶ Qui  
finisce il Driadeo compilato per | Luca pulci Al magnifico  
Lorenzo de | Medici. | FINIS.

*Cut* = ? *Tebaldeo, Serafino*, etc., Canzoni, s.l.e.a. (No. 411 a.  
See cut 171).

b. 1546. per Lorenzo Peri. [Ricc., Paris B. M.]

A 1<sup>a</sup>: DRIADEO DAMORE DI LVCA PVLCI ISTO | RIATO. . . . End.  
c 4<sup>a</sup>: Finito il Driadeo. Stampato | in Firenze per Lorēzo  
Peri | M.D.XLVI.

*Cuts.* i. (68 × 112). Diana hunting; her arrow has hit  
the deer, which is chased by three dogs. ii. (69 × 113).  
On the l. a shepherd playing, three sheep, on the r. a  
youth in rich clothing playing a lute, between them a  
nymph with an arrow. (Rough, hasty cuts.)

PULCI, Luca. Epistole. [342

a. s.l.e.a. (xv. cent.). Hain, 13568? [B. M. (2 copies),  
Siena.]

a 1<sup>a</sup>: ¶ Pistole di Luca de Pulci al Magnifico | Lorenzo de  
Medici. a 2<sup>a</sup>: ¶ Lucretia a Lauro Epistola prima | . . .  
End. e 6<sup>b</sup> . . . sancise adare a Marco Antonio funera | Amen.

*Cut* (100½ × 78). A young man sitting on the r. at a  
desk reading (early grave style). (See cut 22.)

b. s.l.e.a. (xv. cent.). [Mgl.]

a 1<sup>a</sup>: ¶ PISTOLE DI LVCA DE | PVLCI AL MAGNIFI | CO LORENZO  
| DE MEDI- | CI. a 2<sup>a</sup>: ¶ Lucretia a Lauro Epistola  
prima | . . .

Cut as in *a*.

c. s.a. (ca 1500). *Apetitione di Ser Piero pacini*. Hain, 13570\*. [Pal., Mgl., B. M., Munich.]

a 1<sup>a</sup>: ¶ Pistole di Luca de Pulci al Magnifico | Lorenzo de  
Medici. a 2<sup>a</sup>: ¶ Lucretia a Lauro Epistola prima | . . .

Cuts. i. Four ledges with ornaments and half-figures.

ii. Cut = *a*. Three printers' marks.

d. 1513. *Apetitione di Piero Pacini*. [Cors.]

a 1<sup>a</sup>: ¶ PISTOLE DI LVCA DE | PVLCI AL MAGNIFI | CO LORENZO |  
DE MEDI- | CI.

Cut = *a*. Three marks of the publisher.

e. s.a. *Adpetitione di Francesco di Jacopo Cartolaio uocato il  
Conte*. . . B. Z. (Bernardo Zucchetto). 8°. Hain, 13569.  
[Pal., Maruc.]

A 1<sup>a</sup>: ¶ PISTOLE DI LVCA DE | PVLCI CITTADINO FIO | RENTINO  
DIRECTE AL- | MAGNIFICO LOREN | ZO DE MEDICI.

Cut = *Medici*, Lorenzo. Selve d'amore (s.a. *Zucchetto*,  
No. 281 *a*). Printer's mark (It. Pr. M., No. 58).

PULCI, Luca. Cyriffo Calvaneo. [343

a. 1509. *Antonio Tubini & Andrea de Pistoia. Ad Inst.  
di Francesco Cartolaio*. Two printers' marks (It. Pr. M.,  
Nos. 56 and 58). [Florence Baron de Landau.]

1<sup>a</sup>: ¶ Cyriffo Calvaneo.

Cuts. i. (191 × 130). A youth on horseback to the r.,  
his sword in the r., club, helmet, and shield (with an  
upright griffin) in the foreground. Inscription: El<sup>po</sup>so  
aueduzo (?) (good drawing, roughly cut). ii. (73 × 105).  
On the l. a man with a sword before another in bed,  
another man sitting on the bed, a dog under the bed.  
iii. Some men bearing goods to ships = Pulci's *Mor-  
gante*. iv. Baptism at a fountain. v. Battle of knights  
in a town = Pulci's *Morgante*. vi. A sea fight. vii.  
On the l. a knight with others near the sea and ships.  
viii. A battle. ix. Two knights before king = Pulci's  
*Morgante*. x. A young knight greeting a prisoner =  
Pulci's *Morgante*. xi. A knight with banner followed  
by other knights on horseback = Pulci's *Morgante*.  
xii. Cremation of a dead body. xiii. A king speaking



to two ladies who are sitting on the l., a third one standing.

b. 1572. [Bologna.]?

PULCI, Luigi. Confessione. [344

1597. *Appresso Giovanni Baleni*. [Mgl.]

A 1<sup>a</sup>: CONFESSIONE DI | LVIGI PVLCI | . . .

*Cut* (100 × 72). On the r. a monk sitting near a pillar under an arcade speaking to a youth kneeling before him, on the l. monk, above half-figure of a saint (hard style).

PULCI, Luigi. Giostra di Lorenzo de' Medici. [345

a. s.l.e.a. Hain, 13583\*. [Pal., Munich.]

a 1<sup>a</sup>: LA GIOSTRA DI LORENZO | DE MEDICI MESSA IN RI | MA DA  
LVIGI DE PVL | CI ANNO. MCCCC | LXVIII. *End.* c 4<sup>a</sup>: . . .  
giostra | Vltima gloria di Fiorenza nostra: | FINIS.

*Cut* (76 × 102). A knight on horseback speaking to others in the lists = Pulci's *Morgante*.

b. 1518, May 12. *A instantia di Francesco di Jacopo cartolaio*. 8°. [B. M.]

a 1<sup>a</sup>: LA GIOSTRA DI LO | renzo de Medici messa in | rima da  
Luigi Pulci | An. M.CCCC. | LXVIII.

*Cuts.* i. Border. ii. (49 × 50). A knight on horseback galloping to the l. with lance, shield with arms of Medici.

PULCI, Luigi. Frottole. [346

s.l.e.a. [Siena.]

1<sup>a</sup>: ¶ Frottole di Luigi Pulci. *End.* 4<sup>a</sup>: . . . esser i in | col  
diaul tu starai i sēpiterno. | FINITA.

*Cut* = Pulci, Luca, *Epistole* (No. 342 a. See cut 22).

PULCI, Luigi. Morgante Maggiore. [347

1500, Jan. 22. *Ad petitione & instantia di Ser Piero Pacini da Pescia*. Hain, 13589. [Vienna, Berlin K. imperfect.]

a 1<sup>a</sup>: Morgante maggiore. | IN Principio era iluerbo appresso a dio  
| & era Dio il uerbo / elherbo lui: | questo. . . *End.* d 6<sup>a</sup>:

¶ Finito illibro chiamato Morgāte maggiore Composto per  
Luigi pulci | Impresso in Firēze nel Anno. M.CCCCC. Adi xxii  
di Gēnaio Ad | petitione & instantia di Ser Piero Pacini da  
Pescia. (*Printer's mark.*)

*Cuts.* i. (135 × 102½). Morgante and Margutte speak-

- ing together. (See cut 19.) xxxviii. (f 4<sup>a</sup>) = *Eustachio*, Rappr. di (No. 141 *a*, v.). xxxix. (f 4<sup>b</sup>) = *Politiano*, Giostra (No. 336 *a*, i.). lxx. (l 6<sup>b</sup>) = *Politiano*, Giostra (No. 336 *a*, iii.). lxxi. (l 7<sup>b</sup>) = *Gualtieri e Griselda*, Novella di (No. 215 *a*, iv.). lxxviii. (n 5<sup>a</sup>) = *Rosana*, Rappr. di (No. 367 *a*, x.). cxi. (t 6<sup>a</sup>) = *Rosana*, Rappr. di (No. 367 *a*, v.). cxvii. (u 6<sup>b</sup>) = *Rosana*, Rappr. di (No. 367 *a*, xii.). cxviii. (x 1<sup>b</sup>) = *Ottaviano*, Rappr. di (No. 311 *a*, iv. See cut 160). cxix. (x 4<sup>a</sup>) = *Malagigi*, Sala di (No. 251 *a*. See cut 52). cxxvii. (y 7<sup>b</sup>) (85 × 102). An old king seated; on his l. a youth and two young kings, on his r. an old man and a young king (early grave style). cxxx. (z 5<sup>b</sup>). A man with garland on the head on a triumphal car with two horses to the l., on the r. many persons on horseback = *Venanzio*, Rappr. di (No. 425 *a*, iv.). cxlvii. (D 1<sup>b</sup>) = *Rosana*, Rappr. di (No. 367 *a*, vii.). cxlviii. (D 2<sup>a</sup>). A man on a pediment on the r. playing a violin, on the l. many people. (See cut 150.) And 135 cuts (Nos. ii.-xxxvii., xl.-lxix., lxxii.-lxvii., lxxix.-cx., cxii.-cxvi., cxx.-cxxxvi., cxxviii., cxxix., cxxxi.-cxlvi., cxlix.), all about 75 × 100 mill. (only iv. (a 4<sup>a</sup>) 112 × 110), representing scenes from the poem, and expressly made for the book, in the early finer style or in the finest thin-lined manner. (See p. xxxiv.) (See cuts 19, 24, 49, 54-56, 74-76, 127, 128, 130-134, 136-145, 150-160.)
- b. s.l.e.a. (xvi. cent.). [Paris.] (Pulci?)  
*Cuts*. Late impressions of ed. 1500 or copies.
- c. 1535. *Ad instantia di Maestro Francesco di Giouanni Benuenuto*. [Berlin K.]  
*Cuts*. i. Copy of *a* i. ii.-vii. Copies of cuts of *a* (in soft, thick style).
- d. 1574. [Bologna.]
- e. 1600. *Giovanni Baleni*. [Mgl.]  
 1<sup>a</sup>: MORGANTE ET | MARGVTTE.  
 Copies of title cut and other cuts of *a*.
- f. 1612. *Appresso Giouanni Tommaso Manei*. [Triv.]  
*Cuts* as *e*.

PULCI, Luigi. Strambotti e rispetti. [348  
 s.l.e.a. (xvi. cent.). Hain, 13585? [Triv.]

A 1<sup>a</sup>: STRAMBOTTI E RISPETTI | NOBILISSIMI D'AMORE CIAS-  
 CHEDVNO | verso e canto, al suo proposito. Composti per Luigi  
 Pulci | FIORENTINO.

*Cut* (86 × 107½). A betrothal, a man between the betrothed, on the l. three young men, on the r. two women and a luteplayer (copy?).

PULCI, Luigi e FRANCO, Matteo. Sonetti. [349

s.a. *Ad petitione di Ser Piero pacini da Pescia*. Hain, 7354? [B. M.]

a 1<sup>a</sup>: ¶ Sonetti di Messer Mattheo frāco & di Luigi pulci iocosi & da ridere. | ¶ Incominciano esonetti di Messere | Mattheo frāco & di Luigi pulci. . . .

*Cut* (92 × 75). On the l. a young man in long garment standing, who holds in the r. a paper, opposite to him a youth speaking to him. (*Printers' marks.*)

PUTANE, Historia da fuggire le. [350

a. s.l.e.a. (xvi. cent.). [B. M.]

1<sup>a</sup>: Hystoria da fugir le Putane.

*Cut* (108 × 115). A woman on the l. carrying on her back a devil, who is beaten by another woman, on the r. a second woman with a stick (rude cut?).

b. s.l.e.a. (xvi. cent.). [Munich.]

1<sup>a</sup>: Historia Da fugir le Putane. | CHi seguita putane | nō e per far mai bene | chi in cul gli mette spene | . . . *End.* 2<sup>a</sup>: Finita e la hystoria da | fugir le putane.

*Cut.* Copy of *a* (in the soft, narrow-hatched style, similar to Venetian cuts).

PYRAMUS AND THISBE. See PIRAMO e Tisbe.

RAFFAELLO ARCANGELO. Oratione di. [351

s.a. (xvi. cent.). *Ad instantia di Bernardo da Pescia*. 8°. [B. M.]

1<sup>a</sup>: ¶ Oratione del Angiol Raphaello. *End.* 4<sup>a</sup>.

*Cut* (98 × 71). The angel going to the l. leading Tobit, who holds the fish, the dog on the l. (rather rough cut of good drawing).

RAFFAELLO ARCANGELO. Rappresentazione di. [352

a. 1516, July 11. *Fece stampare M. Francesco di Giovanni Benvenuto sta dal canto de' Biscari*. Printers' mark: A A (It. Pr. M., No. 56). (Antonio Tubini and Andrea de Ghirlandis.) [B. M.]

1<sup>a</sup>: RAPPRESENTATIONE DEL ANGIOL RAPHAELLO.

- Cuts.* i. Border; in upper part busts of a young man and a girl, and below putti on stags (copy?) = *Bradiamonte*, Storia di (No. 70 a, i. See cut 15). ii. = *Raffaello*, Oratione (No. 351).
- b. s.a. (ca 1550). *Alle Scale di Badia*. [Triv.]
- 1<sup>a</sup>: LA | RAPPRESENTAZIONE | DELL' ANGELO RAFFAELLO: | E DI TOBIA.
- Cut* (82 × 67). The angel going with Tobit to the l. (large hatched cut).
- c. s.l.e.a. (xvi. cent.). [Ricci.]
- 1<sup>a</sup>: LA | RAPPRESENTAZIONE | del Agnolo Raffaello, e di Tobbia.
- Cuts.* i. Border of petit-fers. ii. = a ii. (? copy).
- d. 1546. [Cors., Pal.]
- 1<sup>a</sup>: RAPRESENTATIONE DEL ANGIOL RAPHAELLO.
- Cuts.* i. Angel. ii. (125 × 91). Angel with Tobit (rude, thick hatching). iii. (72 × 124). On the l. a man sitting near rocks and crying, on the r. buildings.
- e. 1554, May. [Mgl., Poldi, "z" of the volume, Triv.]
- 1<sup>a</sup>: LA | Rapresentatione del An- | gelo Rafaello ⁊ | Tobbia. | Di nuoua Ristampata.
- Cuts.* i. Angel. ii. Border with the two eagles (copy). iii. = *Fior di virtù*, 1498 (storks). iv. = *Esopo*, 1495 (man on the r., woman with child). v. A woman speaking with a hermit, a woman on the r. kneeling near his bed, the devil flying (rude, hard). vi. On the l. three on table, on the r. a man kneeling before an oriental sovereign (copy). vii. (98 × 71½). Angel with Tobit? = *Oratione* di Raffaello (No. 351). viii. = *Maria* per Ravenna (No. 272 a, iii. See cut 164). ix. = *Novella* della figlia del Mercante (No. 299 a, iii. See cut 168). x. (71 × 80). On the l. a monk coming out of a house, an angel meeting him, two warriors flying (hard, rude). xi. Copy of *Costantino*, Rapp. di, 1562 (No. 114 e, v.).
- f. 1562. *Ad istanza di Pagol Bigio*. [B. M.]
- 1<sup>a</sup>: Rapresentatione dell' Agno | lo Raffaello, & di | Tobia | Nuouamente Ristampata.
- Cuts.* i. Border, with below Christ between two angels, sudary with two cherubs above. ii. Angel. iii.-vi., viii., ix. = e iv.-vii., x., xi. vii. A young man embracing a prisoner = Pulci's *Morgante*. x. Angel (late).

- g. 1587. *Giovanni Baleni*. [Poldi, Ambros., Triv.]  
*Cut*. The angel with Tobit (copy).  
 h. 1596. *Giovanni Baleni*. [Mgl.]  
*Cut* = g.  
 i. 1596. *Lorenzo Arnesi*. [Ricci., Triv.]  
*Cut*. Angel with Tobit (rude copy).  
 k. 1579. *Siena*. [Pal.]  
*Cut* (96 × 72). Angel with Tobit (hard and thick-lined copy).  
 l. s.a. *Bologna. per Bartolomeo, & Marco Antonio, ad Istantia di Jacopo de Bastiano sta dal Vescouato in Fiorenza*. [Berlin K.]

1<sup>a</sup>: RAPPRESENTATIONE DEL ANGIOLO | RAPHAELLO.

*Cuts*. i. Angel. ii. (98 × 72). Angel with Tobit (copy). iii. Banquet with two musicians (soft copy).

RAVENNA, Maria per. See MARIA.

RAVENNA, La Rotta di. (By Altissimo.) [353]

a. s.a. (first part of xvi. cent.). [Triv.]

A 1<sup>a</sup>: La Rotta di Rauenna | Composta dall' Altissimo Poeta Fiorentino, Con | vna giunta di venti stanze posta nel fine. | Nuouamente Ristampata e Ricorretta.

*Cuts*. i. A battle of knights (copy). ii. Battle of warriors on foot, one threatening another with a dagger = Pulci's *Morgante*.

b. 1568. [Triv.]

A 1<sup>a</sup>: La Rotta di Ravenna | Composta dall' altissimo Poeta Fiorentino.

*Cuts*. i. = a i. ii. Battle, a knight with head of a king = Pulci's *Morgante*.

RAYNALDO da Mantova. See GONNELLA, Facezie del.

RE SUPERBO, Rappresentazione del. [354]

a. s.a. *M. Francesco di Giovanni Benvenuto*. [Pal.]

*Cuts*. i. Angel. ii. A king in armour on the l. speaking before a king, sitting with three others (smooth, round copy).

b. 1542. *Fece stampare Giouāni Benvenuto Cartolaio sta dal Vescouado*. [Pal.]

*Cut* = a ii.

c. s.a. (ca 1550). *Alle Scale di Badia*. [Mgl.]

*Cuts*. Borders of ornaments, cut = Maria per Ravenna (No. 272 a, iii.).

d. s.a. (ca 1550-1600). *Alle Scale di Badia*. [Cors., Triv.]

A 1<sup>a</sup>: LA | RAPPRESENTATIONE | DEL RE SVPERBO.

*Cuts*. i. Angel (rude). ii. (179 × 119). S. Margaret.  
iii. = *Novella* d. figlia d. mercante (No. 299 iii.). iv.  
(177 × 121). S. Antony (?) with lily standing on a  
globe, crowned by a bishop and the Virgin (rude cut).  
v. (132 × 96). S. Catherine between the wheels, above  
two angels (late, smooth, hatched cut).

e. 1554, July. [Poldi.] "D D" of the volume.

1<sup>a</sup>: LA | Rapresentatione del Re | Superbo. | Nuouamente Stam-  
pata.

*Cuts*. i. Angel. ii. = a ii. iii. A young knight speak-  
ing to three monks = Pulci's *Morgante*. iv. Before a  
man enthroned on the r. a baldheaded man is kneeling,  
a man on the l. and two on the sides of the throne  
(style of Frezzi's *Quadriregio*). v. (70 × 103). Two  
men followed by three soldiers and four pack-horses  
riding to the r., a man is kneeling on the r. before them  
(round, smooth cut, in the style of cut 184).

f. 1584. *Giovanni Baleni*. [Ambr., Poldi, Triv.] 1+ of  
the volume.

*Cuts*. i. Angel. ii. Two knights disputing before a king  
(copy of Pulci's *Morgante*). iii. A queen on horseback  
with three followers to the r. meeting a king on horse-  
back with followers, town on the r.

g. 1585. *Alle Scale di Badia*. [Triv.]

*Cut* = *Florindo e Chiarastella* (No. 154 d, ii. See cut 119).

REGNO INFORTUNATO, Storia di quel. [355]

s.a. *Fece istampare Francesco di Jacopo della Spera*. [Triv.]

a 1<sup>a</sup>: ¶ La historia di quel Regno infortunato con sonetti & uno  
Dialogo.

*Cut* (74 × 101). Battle of knights, in the middle footmen  
fighting, in the foreground two knights (hard style).  
Printer's mark (It. Pr. M., No. 59).

RESPECTI d'amore. [356]

s.l.e.a. [Munich.]

a 1<sup>a</sup>: Respecti damore. | O Guida di mia alma ⁊ di mia vita |  
mantenimēto de mia sensi afflietti | . . . End. c 4<sup>a</sup>: ¶ Finiti  
irispecti damore.

*Cut* (81 × 100). A young man playing the lute, on the  
r. a woman standing speaking to a youth, on the l. a

youth dancing, another one sitting on the ground beating a tambourine (hard, angular cut; copy?).

RICEPTARIO NUOVO.

[357

1498, Jan. 21. *per la compagnia del Dragho. Ad instantia delli Signori Chonsoli della uniuersita delli spetiali.* (Mark of the printer.) [Mgl., Pal.]

*Cut* (74 × 50). The Virgin enthroned holding the Holy Child, two columns with gable (rather weak cut). Printer's mark (It. Pr. M., No. 41).

RINALDO Mantovano. *Historia della invidia.* See also Gano. [358

s.l.e.a. (xvi. cent.). 8°. [B. M.]

A 1<sup>a</sup>: *Hystoria della inuidia nouamē | te composta p maestro Rinaldo Mantuano. End. A 8<sup>a</sup>: . . . Ma nulla noce a quel che in ciel spera. | FINIS.*

*Cut* (88 × 96). Three persons in a garden on the r., and five on the l. throwing balls (?).

S. Rocco, Oratione di.

[359

a. s.l.e.a. (about 1500). 8°. [Munich.]

1<sup>a</sup>: ¶ *Diuoto priegho di sancto Roccho. 1<sup>b</sup>: Ricorro altuo eterno idio | come seruo fedele. End. 4<sup>b</sup>: . . . filium tuum qui | tecum uiuit & regnat & ce.*

*Cuts.* i. (100 × 71). S. Roch standing a little to the l., his hands folded, a staff in the l. arm; on the r. a little figure adoring (fine cut of the early grave style). ii. (32 × 28). Half-figure of S. James to the l. iii. (29 × 30). Half-figure of S. James to the r.

b. s.l.e.a. (xvi. cent.). 8°. [Munich.]

1<sup>a</sup>: *Oratione di Sancto Roccho. 1<sup>b</sup>: Ricorro il tuo adiuto eterno Idio | como seruo fidel. . . . End. 4<sup>b</sup>: . . . Finis.*

*Cut.* Copy of a i.

ROMA, Stazioni ed indulgenze di.

[360

a. s.l.e.a. [B. M.]

a 1<sup>a</sup>: ¶ *Iglistrzoni (sic) & perdonāze ch' sono la q̄resima & loctaua della pasqua | di Resurrexo in Roma che sono a cinquanta-quattro chiese. End. a 8<sup>a</sup>: ¶ Finiti glistazōi Indulgētie & reliqe della iclita & alma cipta di Roma.*

*Cut* (72½ × 103). On the l. the Pope enthroned with

four cardinals, before him a boy kneeling holding a book, on the r. a priest is standing.

b. s.l.e.a. [London Mr. Murray.]

1<sup>a</sup>: ¶ Glistazioni & perdonanze che sono la q̄resima & loctaua della pasqua | di Resurrexo in Roma che sono a cinquantaquattro chiese.

*Cut* = a.

ROMANO, il Savio.

[361

a. s.l.e.a. (ca 1500). [B. M.]

1<sup>a</sup>: ¶ El sauio Romano. 2<sup>a</sup>: AL nome sia dibuono incomiciare | di tutte le cose che lhuō uien afare | intēdi figluolo se uuoi imparare | sapienza. *End.* 4<sup>a</sup>: ¶ Finito il sauio Romano.

*Cut* (101 × 74). A bearded man with a turban sitting l. to r. before a desk, holding a book under his arm (angular, hard style).

b. s.a. (Pacini: Printer's mark.) [Triv.]

a 1<sup>a</sup>: El Sauio Romano. Et | Labici disposta | Et altre cose. *End.* a 4<sup>a</sup>: . . . un giorno | questa gratia non uien mai. | FINIS.

*Cut* = ? a. Two marks of the printer.

c. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: IL SAVIO ROMANO | ET L'A. B. C. DISPOSTA. | Con una bella Canzona . . . Nuouamente Ristampata. *End.* A 4<sup>a</sup>: IL FINE.

*Cuts.* i. = b. ii. A woman embracing a youth, on the r. a man standing near a table with a candle = *Giambullari*, Costanza e Biagi (No. 187 b).

d. s.a. (xvi. cent.). [Ricci.]

A 1<sup>a</sup>: PROVERBII MORALI & SENTENTIOSI DEL SAVIO | ROMANO ET LABICCI DISPO | STA. . . . *End.* A 4<sup>a</sup>: ¶ Stampata in Firenze.

*Cut* (100 × 75). A young man sitting to l. at a desk reading (thick, rude copy).

e. 1558. [Triv.]

A 1<sup>a</sup>: El Sauio Romano: | 7 L'abici disposta. | Con vna bella Canzona. . . . Nuouamente Ristampato.

*Cuts.* i. = ? a. ii. A young man speaking to a prisoner. (See cut 135.)

f. 1572. [Triv.]

*Cuts.* i. Copy of a. ii. = e ii.

ROMITO dei Pulcini, Leggenda del.

[362

a. s.l.e.a. [Wolfenbüttel?]



b. s.l.e.a. [Triv.]

a 1<sup>a</sup>: *Legenda diuota del Romito ⁊ de pulcini | cauata della vita patrum.* *End.* a 4<sup>a</sup>: ¶ *Finita la hystoria del romi- | to e di pulicini.*

*Cut* (107½ × 115). A hermit sitting on the l. before a house, on the r. a straw roof, a cock and hens (hard and angular style).

c. s.l.e.a. [Triv.]

A 1<sup>a</sup>: *LEGGENDA DIVOTA DEL | ROMITO DE PVLGINI. | Cauata della vita de Santi Padri.*

*Cut* (72 × 105½). A chair before a door, a woman r. to l. standing in front of it before an old monk, a man on the l. (hard, rude).

d. 1572. *Jacopo Chiti.* [Cors.] “Y Y Y” of the volume.

1<sup>a</sup>: *Legenda diuota del Romito de Pulcini. | Cauata della Vita de Santi Padri.*

*Cuts.* i. (53 × 80). The hermit sitting on the r. preaching to the fowls. ii. A lion carrying away a boy, on the l. a woman running after it. iii. (60 × 80). The saint, standing before him a lion. (*See cut 191.*) iv. Rude copy of cut i. v. (72 × 75). An angel kneeling l. to r., the hermit with two tablets. (Hard, rude cuts.)

e. 1602. *Appresso Zanobi Bisticci.* [Poldi.]

*Cut* (70 × 78). The hermit on the l. speaking to a devil who is sitting under a table (rude, hard cut).

f. 1613. *Badia.* [Cors.]

A 1<sup>a</sup>: *LEGGENDA DIVOTA | DEL ROMITO DE' PVLGINI, | Cauata. . .*

*Cut.* The hermit r. to l., before him a bird, on the l. a woman (rude, hard cut).

S. ROMOALDO, Vita di. (By Petrus Damianus.) [363

1513, Jan. 20. *Philippo de Giunta.* [Maruc., B. M., Mr. Murray, Berlin.]

1<sup>a</sup>: *BEATISSIMI ROMVALDI | VITA.*

*Cut* (86 × 105). S. Romualdus with staff and a church, standing; on the l. the arms of Pope Leo X., on the r. S. Michael, a chalice with two birds = *S. Alberto*, Storia di, 1556 (No. 14 a, i.).

S. ROMOLO, Leggenda di. [364

s.l.e.a. (xv. cent.). [Mgl.]

a 1<sup>a</sup>: ¶ *Vita di sancto Romolo primo uescouo di Fiesole elquale fu*

discepolo | di sancto Piero. . . . *End.* a 7<sup>b</sup>: . . . chome leg-  
gendola in- | tenderai. Deo gratias.

*Cut* (95 × 115). A saint-bishop enthroned in a niche,  
giving the benediction, and holding a staff; on the r.  
and l. four saints with palms (early grave style).

S. ROMOLO, Rappresentazione di. (By Mariano Bella-  
dini.) [365]

a. s.l.e.a. (ca 1500). [Triv., B. M.]

a 1<sup>a</sup>: LA Rappresentatione di Sancto Romolo martyre Vescouo di  
Fiesole. *End.* b 4<sup>b</sup>: ¶ Composta per Mariano Belladini.

*Cuts.* i. Border (179 × 125). Christ in sarcophagus be-  
tween two angels, above sudary = *S. Barbara*, Rappre-  
di (No. 44 a, i.). ii. (113 × 86). S. Romolo, a sword  
in head and neck, holding the palm in the l., and the r.  
on a book which is on a table on the l.

b. 1559. [Cors., Pal., Ricc., Siena, Poldi, Triv.] “AAA”  
(Pal., Ricc., Poldi, “BBB” of the volume).

1<sup>a</sup>: LA | Rappresentatione di Santo Romolo | Martire, Vescouo  
di Fiesole. | Nuouamente mandata in luce.

*Cuts.* i. Angel (late). ii. (86 × 90). The bishop stand-  
ing on the l., before him kneels a demoniac, out of  
whom is going a devil; a woman and a youth; on the  
l. below the altar the sacristan (in the style of the finest  
thin-lined cuts). iii. (58 × 76). Baptism near a foun-  
tain. iv. (70 × 78½). A monk dying, on the l. his  
corpse carried by three monks. v. (70 × 84). A monk  
preaching, seated, monks sitting round him. vi. Bap-  
tism of a king and a queen. vii. Three monks kneeling  
near a tomb (hard and rude cuts). viii. Christ and the  
Samaritan woman = *Epistole et Evangelii*, 1495.

RONCISVALLE, La Rotta di. [366]

s.l.e.a. (xvi. cent.). [Triv.]

A 1<sup>a</sup>: LA ROTTA DI RONCISVALLE | DOVE MORI ORLANDO, CON  
TVTTI LI | Paladini. Nuouamente stampata & ricorretta.

*Cuts.* i. A knight with club on horseback to the r.  
(copy). ii. Two knights disputing before a king =  
Pulci's *Morgante*. iii.-vii. Copies of Pulci's *Morgante*.  
viii. A man and a drummer before a fortress, on the l.  
a trumpeter (smooth and soft). ix. A knight in a  
burning town. x. A knight kneeling, r. to l., before an  
angel on clouds = Pulci's *Morgante*.

S. ROSANA, Rappresentazione di.

[367

a. s.l.e.a. (ca 1500). [Pal., Triv.]

a 1<sup>a</sup>: ¶ LA RAPRESENTATIONE DI ROSANA. End. b 8<sup>b</sup>: ¶ Finita  
labella & diuota rapresēta | tione di Rosana.

Cuts. i. Angel. ii. An oriental speaking before a king  
= Pulci's *Morgante*. iii. (75 × 99). Baptism of a king  
and a queen near fountain, two horses held by a foot-  
man. iv. = *Barlaam*, Rappr. (No. 45 a, vii. See  
cut 47). v. Battle, a knight with the head of a king  
= Pulci's *Morgante*. vi. = *Barlaam*, Rappr. (No. 45 a,  
ii.). vii. A man on pediment speaking = Pulci's *Mor-  
gante*. viii. (73 × 100). A queen and a lady on the r.,  
two men on the l. in a garden. (See cut 46.) ix. Women  
taken from one ship to another. x. Knights on horse-  
back and soldiers with a banner = Pulci's *Morgante*.  
xi. = *Fior di virtù* (hares). xii. Battle of knights =  
Pulci's *Morgante*. xiii. Baptism of two kings.

b. 1526, Febr. 22. *Francesco di Giovanni Benvenuto*.  
[Mgl.]

1<sup>a</sup>: La rapresentatione | di Rosana.

Cuts. i. Border with two busts above and putti on stags  
below (copy of *Bradamonte*, No. 70 a, i.). ii. Angel.  
iii. = a vi. iv. = a x. v. Copy of iii. vi. = a v.  
vii. = a viii. viii. Copy of a xi.

c. 1536, May 20. *Fece stampare maestro Francesco di  
Giovanni Benvenuto*. [Triv. (2 copies).]

Cuts = b.

d. 1553, December. [Poldi ("G" of the volume), Triv.]

1<sup>a</sup>: LA RAPRESENTATIONE | DI ROSANA.

Cuts. Angel (late). Same cuts, without No. vi., as in b.

e. s.l.e.a. [Pal., London Mr. Huth.]

1<sup>a</sup>: LA | RAPRESENTATIONE | DI ROSANA.

Cut. Border = b.

f. s.a. *Alle Scale di Badia*. [Poldi, Triv.] "E E E E" of the  
volume.

1<sup>a</sup>: LA | RAPRESENTATIONE | di Santa Rosana. | Nuouamente  
Ristampata.

Cuts. i. Angel. ii. Ornamental borders. iii. = *Indovi-  
nelli* (No. 223 a, ii.). iv. A knight beating down  
another with an axe = Pulci's *Morgante*. v. = *Florindo  
e Chiarastella*, Storia di (No. 154 d, ii. See cut 119).  
vi. Two kings on horseback meeting each other = Pulci's

*Morgante*. vii. = *Carnevale*, Rappr., s.l.e.a. (No. 85 a, ii. See cut 68).

g. s.a. *Giovanni Baleni*. [Berlin K.]

*Cuts*. i. Border; above, two angels with monogram of Christ; below, birds = *Kempis*, *Imitatio*, 1494 (227 c, i.). ii. Angel (late). iii. (76 × 98). A young man speaking before a king, sitting on the r. with a man, a page behind him, some persons behind the young man, near to the door (thin-lined style). iv. Copy of *Barlaam*, Rappr. (No. 45 a, ii.). v. Battle of knights (late copy). vi. = *Ignazio*, Rappr. di (No. 221 a). vii. (97 × 88). People gathering fruit from a tree? (round, soft). viii. Two knights disputing before a king = Pulci's *Morgante*.

h. s.a. *Heredi di Tosi*. [Ricci. ?]

i. 1572. *Jacopo Chiti*. [Ricci., Triv.]

1°: LA | RAPPRESENTATIONE | di Santa Rosana.

*Cuts*. i. Border with angels holding two busts and stags below = *Bradiamonte* (No. 70 a, i.). ii. Angel (late). iii., iv., vi., vii., viii., ix. Copies. v. (73 × 101). Battle of knights on horseback and soldiers (soft, round).

k. 1601. *Appresso Zanobi Bisticci alla piazza di S. Apollinari*. [Cors.] "4" of the volume.

*Cuts* = g.

l. 1615. *Appresso Lorenzo Arnesi*. [Ricci.]

m. 1618. *Domenico Giraffi*. [Pal.]

*Cuts*. Copies, and one = g vii.

S. ROSSORE, Rappr. di. (By Don Battista di Brunelleschi.) [368]

a. 1559. [Cors., Pal., Mgl., Poldi, Triv.] "K K k" of the volume.

1°: LA | Rappresentazione di San Rossore | MARTIRE | Nuouamente mandata in luce.

*Cuts*. i. Angel. ii. = *Paolino*, Rappr. (No. 322 a, iv.). iii. Christ healing the lepers = *Epistole et Evangelii*. iv. A saint to the l. before a prison in which are two prisoners (late, hard cut).

b. 1589. *Giovanni Baleni*. [Mgl., Poldi, Triv., Berlin K.] "2+" of the volume.

*Cuts*. i. Angel. ii. Copy of a ii.

ROTTA di Roncisvalle. See RONCISVALLE.

ROTTA di Venezia. See VENEZIA.

RUINAGIA, Alexander.

[369]

s.l.e.a. [Venice.]

a 1<sup>a</sup>: ¶ Ad Lectorem. | ¶ Custodis intactæ laudes celebrare diurnas / | Officium. . . . Est & Alexander Ruinagia muneris auctor | . . . End. a 7<sup>a</sup>: . . . Ultra quod satis et te rapuit furor. | ¶ FINIS.

Cut (98 × 71). S. Catherine = *Caterina*, *Leggenda*, s.l.e.a. (No. 93 a).

SALOMONE, Rappresentazione del giudizio di.

[370]

a. s.l.e.a. (xv. cent.). [Bodl., Triv.]

1<sup>a</sup>: ¶ LA RAPRESENTATIONE | DI SALAMONE.

Cuts. i. Angel. ii. Judgment of Solomon = *Epistole et Evangelii*, 1495. (See cut 38.) iii. = *Fior di virtù*, 1498 (the mice). (See cut 6.)

b. s.l.e.a. (xvi. cent.). [Pal.]

a 1<sup>a</sup>: La Rappresentatione | di Salomone. End. 4<sup>a</sup>: FINIS. Sala. Cut = a ii.

c. s.a. *Appresso Diacinto Tosi Alle Scale di Badia*. [Mgl.]

Cuts. Copy of a ii.; border of ledges with half-figures.

d. 1554, Jan. [Poldi ("D" of the volume), Triv.]

Cut. Rude copy of a ii., in border = *Barbara*, Rappr. (No. 44 a, i.).

e. 1572. *Ad istanza di Jacopo Chiti*. [Cors. (2 copies), Pal.]

1<sup>a</sup>: La Rapresentatione del Re Salamone | delle sententie che egli dette | . . .

Cut = a ii.

f. 1585. *Giovanni Baleni*. [Ambr., Triv.] "I" of the volume.

Cut. Copy of a ii.

SANSONE, Rappresentazione di. (By Alessandro Roselli.)

[371]

a. 1554, Dec. [Poldi ("K" of the volume), Triv.]

1<sup>a</sup>: LA | Rappresentatione di Sansone. | Composta per Alessandro Roselli | Nuouamente Ristampata.

Cuts. i. Angel. ii. (68 × 99). Samson, naked save for a garland round the hips, throwing down the columns (early grave style). iii. = *Piccolomini*, Enea Silvio. Lucrezia et Eurialo (No. 330 a, iii.). iv. A youth kneeling before a king = Pulci's *Morgante*. v. Banquet of kings; two musicians. (See cut 50.) vi. A knight

on horseback sounding a horn, on the r. soldiers and tents (smooth, hatched cut).

b. 1571. [Siena.]

Cuts = ed. a.

c. 1588. *Giovanni Baleni*. [Ambr., Triv.] "2+" of the volume.

Cut. Copy (soft and round) of cut a ii.

d. 1617. *per le Rede di Francesco Tosi, alle Scale di Badia*. [Mgl.]

Cut = c.

SARDINI, Simone, Senese. Cerbero invoco. [372]

a. s.l.e.a. (Firenze? Siena.) [B. M.]

1<sup>a</sup>: ¶ Cerbero iuoco composto per Simone Sardini uocato Sauiozo.

| ¶ El cōtrario di Cerbero che comicia. Certo Jesu. . . .

¶ La disperata composta da Antonio de Tibaldi ferrarese. End.

4<sup>a</sup>: ¶ Finita la disperata.

Cut (103 × 92). A winged devil with two serpents seizing a naked youth who tries to escape to the r. (fine Sienese cut in large, free style).

b. s.l.e.a.? [B. M.]

1<sup>a</sup>: Cerbero Inuoco cōposto p Simone | Sardini senese cō el cōtrario di Cerbero | Intendo di chiamare la disperata com- | posta da Antonio di tibaldi Ferrarese.

Cut. Copy (85 × 104) of a.

c. s.a. *Appresso alle Scale di Badia*. [Aless., Venice.]

1<sup>a</sup>: CERBERO INVOCO | El qual narra . . . Nouamente Ristampata, . . .

Cut = a.

SAUL E DAVIDE, Rappresentazione di. [373]

a. s.l.e.a. (xv. cent.). [Ricc.]

a 1<sup>a</sup>: ¶ La rapresentatione della distruçtione di Saul & del piato di Dauit. a 8<sup>a</sup>: Finita la rappresentatione della | battaglia de filistei & della Distru | ctione di saul.

Cuts. i. Border = *S. Agata*, Rapp. di (No. 7 a, i. See cut 29). ii. (99 × 75). Battle, a knight from the l. against foot soldiers, on the r. a knight with sword, in the foreground fight of soldiers (early finer, more angular style). iii. Angel.

b. 1547, May. *per Zanobi tozzi da prato*. [Mgl., Pal.]

Cut. Border with ornaments and garlands (copy of Roman original?); angel.

c. 1559. [Cors., Pal., Siena, Poldi, Triv., Berlin K.]  
 "E E e" of the volume.

A 1<sup>a</sup>: LA | Rapresentatione della distrutione | di Saul: ⁊ del pianto  
 di Dauit. . . .

*Cuts.* i. Angel. ii. Old king with four other kings and  
 youth sitting = Pulci's *Morgante*. iii. A knight on  
 horseback to the r. sounding the horn, on the r. soldiers  
 (hatched). iv. A betrothal = *Piccolomini*, Lucrezia et  
 Eurialo (No. 330 a, xi.). v. Battle of four knights on  
 horseback, the horses of those in the foreground are  
 fallen down (fine style). vi. A young man who has  
 killed himself with an arrow = *Boccaccio*, *Ninfale* (No.  
 66). vii. (68 × 47). King David kneeling to the l.,  
 hat with crown and harp on the l. viii. = *S. Guglielmo*,  
*Rappr. di*, 1554 (No. 217 f, vi. See cut 179). ix. A  
 monk and two others conducted to the l. by warriors,  
 on the r. town (rude, hard cut).

SAVONAROLA, Girolamo. *Traçtato dell' Amore di*  
*Gesù.* [374]

a. s.l.e.a. (xv. cent.). [Berlin K., Dresd.]

a 1<sup>a</sup>: ¶ Operetta nuoua composta da frate Girola | mo da Ferrara.  
 a 2<sup>a</sup>: ¶ Traçtato dello Amore di Jesu Christo composto da  
 fra | te Hieronymo da Ferrara. . . . *End.* c 6<sup>b</sup>: . . . | FINIS.

*Cuts.* i. (102 × 83). Christ on the cross, Mary and  
 S. John. ii. (78 × 68). Christ on the cross, Mary  
 and S. John. (Early grave style.)

b. s.l.e.a. (xv. cent.). [Vitt. Em., Cors., Berlin K., Stuttg.]

a 1<sup>a</sup>: ¶ Operetta nuoua composta da frate | Girolamo da Ferrara.  
 a 2<sup>a</sup>: ¶ Traçtato dello amore di Jesu Christo composto da |  
 fra Hyeronimo da Ferrara. . . . *End.* c 6<sup>a</sup>: . . . in gloria  
 oue glie ito | o gran bonta | ¶ Finis.

*Cuts.* i., ii. = a i., ii. iii. (69 × 50). Christ bearing the  
 cross to the r., Mary and two other persons (early grave  
 style).

c. s.l.e.a. (xv. cent.). Hain, 14348\*. [Ricc., Siena, B. M.,  
 Stuttg. imperfect.]

a 1<sup>a</sup>: ¶ Operetta del amore di Jesu composta da | frate Hiero-  
 nymo da Ferrara. a 2<sup>a</sup>: ¶ Traçtato dello amore di Jesu Christo  
 composto da | Frate Hieronymo da Ferrara. . . . *End.* c 6<sup>b</sup>:  
 . . . oueglie ito | o gran bonta | FINIS.

*Cuts.* i. (99 × 87). Christ on the cross, Mary and  
 S. John, the Magdalene kneeling? = *Cavalca*, *Specchio*

- della croce, s.a. (No. 95 *a*, i.). ii. (59 × 54). Christ on the cross, Mary and S. John (early grave style).
- d. s.l.e.a. (xv. cent.). [Cors., Cas., Stuttg.]
- a 1<sup>a</sup>: Operetta del amore di Jesu composto da | frate Hieronimo da Ferrara. a 11<sup>a</sup>: ¶ Tractato dello Amore di Jesu Christo composto da | Frate Hieronymo da Ferrara. . . . End. c 6<sup>b</sup>: . . . | in gloria oueglie ito | o gran bonta | FINIS.
- Cuts. i., ii. = c i., ii. iii. (58 ? × 55). God the Father holding the dead body of Christ.
- e. s.l.e.a. Hain, 14348\*. [Maruc., Stuttg.]
- a 1<sup>a</sup>: ¶ Operetta del Amore di Jesu Composta da | frate Hieronymo da Ferrara. . | .+. a 2<sup>a</sup>: ¶ Tractato dello Amore di Jesu Christo composto da Fra | te Hieronymo da Ferrara. . . . End. c 6<sup>b</sup>: . . . | in gloria oueglie ito | o gran bonta | FINIS.
- Cuts. i. = c i. ii. (35 × 27). The Crucifixion. iii. = d iii.
- f. 1492, June 26. *Antonius Miscominus*. Hain, 14350. [Stuttg.]
- a 1<sup>a</sup>: Trac | tato | dello | Amore Di Jesu Christo Composto | da frate Hieronymo da Ferrara del | lordine | de frati | predica | tori. . . .
- Cut = *Cavalca*, Specchio di croce, 1490 (No. 95 *b*. See cut 2.) (Without the border.)
- g. 1519, June. *Filippo Giunta*. [Paris.]
- Cut. A monk writing in his cell = ? *Epist*, a tutti gli eletti (No. 379). Reprod. Gruyer, p. 157.
- h. 1529. *Filippo Giunta*. [See Renouard.]

SAVONAROLA, Girolamo. Predica dell' arte del ben morire. [375]

- a. s.l.e.a. (xv. cent.) Hain, 14390. [Stuttg., B. M.]
- a 1<sup>a</sup>: ¶ Predica dellarte del bene morire facta dal Reuerēdo | padre frate Hieronymo da Ferrara adi ii. di Nouēbre | M.CCCCLXXXVI. . . . End. c 4<sup>b</sup>: . . . LAVS DEO | ET | BEATE VIRGINI.
- Cuts. i. Trionfo della morte = *Petrarca*, Trionfi, 1499, Pacini (No. 328 *a*, iii.). ii. (135 × 115). Death standing below a young man shows him heaven and hell. o QVA2V o QVAGIV. iii. (87 × 109). A young man lying on a couch, on the r. a devil, on the l. a woman and a surgeon, two devils at the sides, three angels flying in the air, Death at the door. iv. (83 × 109). A man in bed, on the l. three devils, a monk sitting near the bed, behind the bed a woman and a boy, on the r. in front



two youths kneeling, Death sitting on the bed, above the Virgin in clouds. (*See* cut 111.) (Good cuts of the hard, angular style.)

b. s.l.e.a. (xv. cent.). Hain, 14391<sup>b</sup>. [Stuttg., Berlin K. imperfect.]

a 1<sup>a</sup>: ¶ Predica del arte del bene morire. a 1<sup>a</sup>: ¶ Predica dell'arte del bene morire / facta dal Reuerendo Pa | dre Frate Hieronymo da Ferrara a di. ii. di No- | uembre. M.CCCCLXXXVI. . . .  
End. c 4<sup>a</sup>: . . . & in ogni punçto che la morte uiene: | lhuomo situouï preparato. | LAVS DEO.

Cuts = a (but later impressions).

c. s.l.e.a. (xv. cent.). Hain, 14391? [Cors., Berlin K., Stuttgart.]

a 1<sup>a</sup>: ¶ Predica dellarte del Bene morire. a 1<sup>a</sup>: ¶ Predica dell'arte del bene morire facta dal re- | uerendo padre Frate Hieronymo da Ferrara | adi ii. di Nouẽbre. M.CCCCLXXXVI. | . . .  
End. c 4<sup>a</sup>: . . . che lamorte uiene lhuo- | mo si truouï preparato. LAVS. | DE | O.

Cuts. i. Border with two eagles below. (*See* cut 17.)  
ii. (93 × 74½). Death flying to the r. with scythe and the inscription: EGOSVM; below, a king, a pope, a youth and a woman all prostrate (early grave style). (*See* cut 17.)  
iii. (153 × 114). Copy of a ii. iv. (105 × 107). Copy of a iii. v. (115 × 117½). Copy of a iv. (It is not certain that these cuts are copies of those of a; it may be that both have been cut after the same drawing, not one copied from the other.)

d. s.l.e.a. (xv. cent.). [Ricc., Maruc., B. M. (2 copies.)]

a 1<sup>a</sup>: ¶ Predica dellarte del Bene morire. a 2<sup>a</sup>: ¶ IN OMNIBVS operib<sup>9</sup> tuis memorare nouissima tua & | . . . End. fol. 18<sup>b</sup>: . . .  
& i ogni punçto che lamorte uiene lhuo si truouï pparato. | LAVS | DE | O.

Cuts = c i., ii.

SAVONAROLA, Girolamo. Traçtato contro gli Astrologhi. [376

s.l.e.a. (xv. cent.). Hain, 14378? [Cors., Cas., Ricc. (2 copies), B. M., Berlin K.]

a 1<sup>a</sup>: ¶ Traçtato contra li Astrologi. a 3 (a 2<sup>a</sup>): ¶ Prohemio di frate Hieronymo da Ferrara dellodine de fra | ti predicatori. . . .  
End. . . . | uuol dire / lequale loro fanno aprouare el suo errore.

Cuts. i. Border with the two eagles below = No. 375 c, i. (*See* cut 17.) ii. (94 × 75). A monk with book standing on the r. speaking to an astrologer who holds

an astrolabe. (Reprod. Gruyer, *Les Illustrations d. les écrits de Savonarole.*) Copy of the group in the copper-engraving, the planet Mercury, attributed to Baccio Baldini. (Bartsch, *Peintre-Graveur*, xiii., p. 198, No. vii.)

SAVONAROLA, Girolamo. Operetta sopra i dieci comandamenti di Dio. [377]

a. s.a. per Lorenzo Morgiani & Giovanni di Maganza. Hain, 14442. [Cors., Triv.]

a 1<sup>a</sup>: ¶ Operetta molto diuota Cōposta da fra Girolamo da Fer | rara dellordine de frati predicatori sopra edieci comāda | menti di dio. . . . End. d 4<sup>a</sup>.

*Cuts.* i. (78 × 105½). In a chapel before an altar a monk, who is followed by another, hands a book to an abbeſs kneeling on the l. with five other nuns (hard style). (See cut 104.) ii. (73 × 100½). A monk standing on the r. speaking to a number of nuns, one of whom is kneeling (early finer style).

b. 1495, Oct. 24. Hain, 14443. [Cas., Ricc., B. M. (2 copies), Stuttg., Berlin, Berlin K.]

a 1<sup>a</sup>: ¶ Operetta molto diuota composta da frate Hieronymo da | Ferrara dellordine de frati predicatori sopra edieci coman | damenti di Dio: . . . End. d 5<sup>a</sup>.

*Cuts.* i. (97 × 87). In a church a monk on the l. followed by another speaking to some nuns who are standing on the r. before him = *Cavalca*, Specchio di croce, s.a. (No. 95 a, ii. See cut 32.) ii. (98 × 86). Christ on the Cross, Mary, S. John, Magdalena.

c. 1508, Oct. 23. [Siena, Stuttgart.]

*Cuts* = b i. and ii.

SAVONAROLA, Girolamo. Epistola alla Contessa di Mirandola. [378]

s.l.e.a. [Ricc., B. M. (2 copies), Berlin K., Stuttgart.]

a 1<sup>a</sup>: Copia duna epistola laquale manda el uenerabile padre frate Hiero | nymo da Ferrara . . . a Madonna Magdale | na Contessa della mirandola / . . . End. a 4<sup>a</sup>: . . . Qui est benedictus in secula seculorum. Amen.

*Cuts.* i. (47 × 57). A monk writing (Venetian cut) between two ledges. ii. = *Savonarola*, Commandamenti, 1495 (No. 377 b, i.).

SAVONAROLA, Girolamo. Epistola a tutti gli eletti di Dio. [379]

s.l.e.a. [Cors.]

1<sup>a</sup>: ¶ Epistola di frate Hieronymo da Ferrara dellordi | ne de frati predicatori a tutti gli electi di Dio & fe | deli christiani. *End.* 4<sup>a</sup>: . . . Data i | Sācto Marco di Firēze eldi della apparitione di scō | Michelearchangelo. M.CCCCLXXXVII.

*Cut* (77 × 98). A monk sitting on the l. in his cell, writing at a desk with a crucifix, on the r. a cupboard with books and his mantle. (Very good cut of the early finer style). (Reprod. Gruyer, *Les Illustr. des écrits de Savonarole*; Pollard, *Ital. Book Illustration*, p. 66.)

SAVONAROLA, Girolamo. Epistola ad un amico. [380]

a. s.l.e.a. [Ricc.]

a 1<sup>a</sup>: ¶ Epistola difrate Hieronymo da Ferrara dellordine | de frati predicatori a uno amico. *End.* a 6<sup>a</sup>: . . . Gratia domini nostri Jesu Christi cum spiritu tuo. AMEN. | LAVS DEO.

*Cuts.* i. = *Savonarola*, Epistola alla Cont. d. Mirandola (No. 378, i.). ii. = *Savonarola*, Amore di Gesù (No. 374 c, ii.). iii. = *Savonarola*, Commandamenti, 1495 (No. 377 b, i.).

b. s.l.e.a. [B. M., Berlin K.]

a 1<sup>a</sup>: ¶ Epistola di Frate Hieronymo da Ferrara | dellordine de frati predicatori a uno Amico. *End.* a 6<sup>a</sup>: . . . Gratia domini nostri Jesu xpi cū spiritu | tuo. Amen. | LAVS DEO.

*Cut* (69 × 56). A monk sitting to the l. on a desk writing in a hall (hard, angular) = *Basilus*, 1505 (No. 47).

c. s.l.e.a. [Maruc.]

a 1<sup>a</sup>: ¶ Epistola di Frate Hieronymo da Ferrara | dellordine de frati predicatori a uno Amico. *End.* a 6<sup>a</sup>: . . . Gratia domini | nostri Jesu Christi cum spiritu tuo. Amen. | LAVS DEO.

*Cut* = b.

SAVONAROLA, Girolamo. Operette. [381]

a. s.l.e.a. (xv. cent.). Hain, 14451. [Maruc. imperfect, Stuttgart.]

a 1<sup>a</sup>: ¶ Frate Hieronymo da Ferrara seruo iutile di | Jesu Xpo a tutti li electi di Dio. . . . *End.* f 4<sup>a</sup>: . . . per | fectione del ben uiuere. Valet viscera mea.

*Cuts.* i. (96 × 89½). A man in a chapel kneeling before a crucifix on altar (early finer style). (See cut 42.) ii.

(98½ × 87). Christ on the cross, on the l. Mary, on the r. S. John, Magdalena kneeling =? *Savonarola*, Amore di Gesù, s.l.e.a. (No. 374 c, i.). iii. (172 × 106). A ladder on a cross standing on three half-rounds. Inscriptions (hard style).

b. s.l.e.a. (xv. cent.). Hain, 14355. [Maruc., Stuttgart, London Mr. Murray.]

1<sup>a</sup>: ¶ Operette composte dal reuerendo padre frate Hieronymo da- | Ferrara dellordine de frati predicatori. . . . End. 4<sup>b</sup>: . . . il quale e- | benedetto in secula seculorum. Amen. LAVS DEO. | FINIS. (Different collection of works of Savonarola, from a.)

Cut = *Savonarola*, Amore di Gesù (No. 374 c, i.) (early impression).

# SAVONAROLA, Girolamo. Sermone dell' orazione. [382

a. s.l.e.a. (xv. cent.). [Cors.]

a 1<sup>a</sup>: ¶ Tractato o uero Sermone della oratione composto da | frate Hieronymo da ferrara. End. b 6<sup>a</sup>: . . . Jesu | benedetto in secula seculorum. Amen. | DEO GRATIAS.

Cuts. i. (108 × 86). Christ on the Mount of Olives, an angel from the l. brings to Christ, kneeling on the r., a chalice (early finer style). ii. (85½ × 107). Christ bearing the cross to the r., precedes a soldier with banner with s.p.q.r.; Christ scourged; Mary, S. John, and a knight.

b. s.l.e.a. (xv. cent.). [Cas., Siena, Berlin K.]

a 1<sup>a</sup>: ¶ Sermone a uero tractato della oratione a. M. A. d. S. | Composto da Frate Hieronymo da Ferrara | dellordine de frati predicatori. End. b 6<sup>b</sup>: DEO | GRATIAS.

Cuts = b i. and ii.

c. s.l.e.a. (xv. cent.). [Cas., Ricc., B. M., Stuttgart.]

a 1<sup>a</sup>: ¶ Tractato o uero sermone della oratione cō- | posto da frate Hieronimo da ferrara. End. b 6<sup>b</sup>: . . . in Christo Jesu benedetto i secula seculorū. Amen. | DEO GRATIAS.

Cuts. i. (98 × 86). Christ on the Mount of Olives, Christ on the l. to the r., the apostles on the r., angel on the r. (without border). ii. (97 × 87). Christ bearing the cross, to the l.

d. s.l.e.a. (xv. cent.). Hain, 14403\*. [Cors., Triv., Stuttg.]

a 1<sup>a</sup>: ¶ Sermone della oratione a. M. A. d. S. composto da frate | Hieronymo da Ferrara dellordine de frati predicatori. | Prohemio. End. b 4<sup>b</sup>: . . . in Christo Jesu benedetto in secula seculorum. Amen. | DEO GRATIAS.

*Cut* = c i.

c. 1492, Oct. 20. per Antonio Mischomini, Hain, 14405. [Cas., Ricc., Berlin K., Stuttg.]

a 1<sup>a</sup>: ¶ Tractato / o uero Sermone della oratione composto | da frate Hieronymo da ferrara. *End.* b 8<sup>4</sup>.

*Cut* (100 × 89). Christ on the Mount of Olives, kneeling in the middle to the r., where are appearing the arms of an angel with chalice, on the l. three cypresses, in the foreground the three apostles (early finer style).

SAVONAROLA, Girolamo. Oratione mentale. [383

a. s.l.e.a. (xv. cent.). Hain, 14404<sup>b</sup>. [Cas., B. M., Stuttg.]

a 1<sup>a</sup>: ¶ Operetta di frate Girolamo da ferrara | della oratione mentale. a 2<sup>a</sup>: ¶ Tractato di Frate Hieronymo da Ferrara. . . . *End.* b 4<sup>a</sup>: . . . benedecto per infinita secula seculorum. Amen. | LAVS DEO.

*Cuts.* i. = Savonarola, Operette, s.l.e.a. (No. 381 a. See cut 42). ii. = Savonarola, Sermone dell' orazione, s.l.e.a. (No. 382 a, i.).

b. s.l.e.a. (xv. cent.). [Cas., Berlin K., Paris.]

a 1<sup>a</sup>: ¶ Tractato diuoto & tutto spirituale di frate Hierony | mo da Ferrara . . . in defen | sione & cōmendatione delloratione mentale | . . . *End.* b 4<sup>1</sup>: . . . benedecto | per infinita secula seculorum: Amen. | LAVS DEO.

*Cuts.* i. (84 × 107). On the l. a woman, on the r. a man kneeling before an altar with crucifix (hard, angular style). (See cut 107.) ii. (36 × 33½). Half-figure of S. Matthew = *Epistole et Evangelii*, 1495.

SAVONAROLA, Girolamo. L'esposizione del pater noster.

[384

a. s.l.e.a. (xv. cent.). [Cas., Berlin K., Stuttg.]

a 1<sup>a</sup>: ¶ La expositione Del pater noster Composta per | Frate Girolamo da Ferrara. *End.* c 8<sup>4</sup>: . . . composte da frate Hieronymo da Ferrara | dellordine de frati predicatori.

*Cuts.* i. = Savonarola, Sermone dell' orazione, s.l.e.a. (No. 382 a, i.). ii. (35 × 26). Crucifix to the l. iii. (35 × 27). Crucifix to the r. iv. S. James writing. v. Half-figure of S. Paul. vi. Half-figure of Jeremiah (iv.-vi. = *Epistole et Evangelii*, 1495). vii. Half-figure of Ezekiel. viii. (68 × 47). King David kneeling to the l. in landscape, on the r. tree, on the l. his harp, etc. ix. = Savonarola, Commandamenti, s.l.e.a. (No. 377 a, ii.).

b. s.l.e.a. (xv. cent.). Hain, 14445. [Cors., Ricc., Siena, B. M. (2 copies), Stuttg.]

a 1<sup>a</sup>: ¶ La expositione del pater noster compo | sta per frate  
Girolamo da ferrara. *End.* c 8<sup>b</sup>: non porgete leorecchie alle  
lingue senza spi | rito. | FINIS.

*Cut* = *Savonarola*, Serm. d. orazione, s.l.e.a. (No. 382 c, i.).

c. s.l.e.a. (xvi. cent.?). [Vitt. Em., Triv., Stuttg.]

a 1<sup>a</sup>: ¶ La expositione Del pater noster Composta per | Frate  
Girolamo da Ferrara. *End.* c 4<sup>b</sup>: . . . Composte da frate  
Hieronymo da Ferrara | dellordine de frati predicatori.

*Cuts.* i. (74 × 102). Christ on the Mount of Olives, on  
the r. the angel (smooth, round). ii. (31 × 28). Half-  
figure of Christ. iii. (35 × 27). The Crucifixion. iv.  
Half-figure of S. Paul = *Epistole*. v. Half-figure of  
Hosea = *Epistole*. vi. Half-figure of S. Paul with the  
sword = *Epistole*. vii. = *Savonarola*, Command.  
(No. 377 a, ii.). viii. = *Savonarola*, Command., 1495  
(No. 377 b, i.).?

SAVONAROLA, Girolamo. Predica la mattina della ascen-  
sione 1497. [385]

s.l.e.a. (ca 1500). Hain, 14398. [Vitt. Em., Cors., Ricc.,  
Stuttg., Berlin.]

a 1<sup>a</sup>: ¶ Predica del uenerādo. P. Frate | Hieronymo da Ferrara  
facta la | mattina della ascensione. 1497. *End.* a 8<sup>b</sup>: . . .  
psto aduiuef & regnaŕ cō lui in se | cula seculoŕ Amen.

*Cuts.* i. Border with the two eagles below = No. 375  
c, i. (*See cut* 17.) ii. (46 × 58). Ascension (rude,  
Venetian?).

SAVONAROLA, Girolamo. Esposizione sopra il Psalmo  
XXX. [386]

s.l.e.a. (xv. cent.). [Vitt. Em., Ricc., Venice, Berlin K.,  
Stuttg.] Cf. Hain, 14415-16.

a 1<sup>a</sup>: ¶ Expositione di Frate Hieronymo da Ferrara | dellordine  
depredicatori sopra il psalmo .xxx. | In te domine speraui: . . .  
1498. . . *End.* c 4<sup>a</sup>: . . . doue uanno ipochi | che del mio  
core hormai tido lechiaue.

*Cut* = ? *Savonarola*, Amore di Gesù, s.l.e.a. (No. 374 c, i.).

SAVONAROLA, Girolamo. Esposizione sopra il Psalmo L.  
(Cf. Hain, 14428.) [387]

s.l.e.a. (xv. cent.). [Vitt. Em., Ricc., Stuttg.]

a 1<sup>a</sup>: ¶ Expositione di frate Hieronymo da Ferrara | sopra el  
psalmo .L. Miserere mei deus: quādo | era i prigione. . . .  
End. c 10<sup>a</sup>: . . . & | il camino degliimpii perira. | Finis.

Cut = *Savonarola*, Amore di Gesù, s.l.e.a. (No. 374 c, i.).

SAVONAROLA, Girolamo. Esposizione sopra il Psalmo  
LXXIX. [388

a. s.l.e.a. (xv. cent.). [Vitt. Em., Cors., B. M., Berlin K.,  
Stuttg.]

a 1<sup>a</sup>: Proemio di frate Hieronymo da Ferrara dellordine de p̄dica-  
tori nel | la expositione del psalmo. LXXIX. Tradocto in lingua  
fiorentina da uno | suo familiare. End. b 6<sup>a</sup>: . . . frate Giro-  
lamo | da Ferrara de frati predicatori | AMEN.

Cuts. i. = *Savonarola*, Epistola alla Cont. d. Mirandola,  
s.l.e.a. (No. 378, i.). ii. = *Savonarola*, Commanda-  
menti, 1495 (No. 377 b, i.).

b. 1496 (A. d. 4 Kal. Mai). per Ser Franciscum de Bonac-  
cursiis impensis Ser Petri Pacini de Piscia. Hain, 14433.  
[Ricc., Berlin.]

a 1<sup>a</sup>: FRATER HIERONYMVS FERRARIENSIS. | . . . ¶ Incipit ex-  
positio Fratris Hieronymi Fer | rariensis psalmi. LXXVIII. . . .  
End. b 6<sup>a</sup>.

Cut = *Savonarola*, Expos. d. Pater Noster, s.l.e.a. (No.  
384 a, viii.). Printer's mark.

c. 1496, June 8. Hain, 14439. [Cors., Siena, Stuttg.]

a 1<sup>a</sup>: ¶ DAVID—PROPHE | TA. | ¶ Proemio di frate Hieronymo  
da Ferrara dellordine de | predicatori nella expositione del  
psalmo. LXXVIII. | tradocto in lingua Fiorētina da uno suo  
deuoto | familiare. End. b 8<sup>a</sup>.

Cuts. i. = *Savonarola*, Pater Noster, s.l.e.a. (No. 384  
a, viii.). ii. (31 × 28). Half-figure of a saint king  
showing above.

SAVONAROLA, Girolamo. Regola del ben Vivere. [389

s.l.e.a. [Triv., Berlin K., Stuttg.]

1<sup>a</sup>: ¶ Regola del ben uiuere | ¶ Tutto il ben uiuere christiano  
pcede della gra | tia del nostro saluatore. . . . End. 4<sup>b</sup>: . . .  
benedecto in secula se- | culorum Amen. Laus deo 1498.

Cuts. i. = *Savonarola*, Amore di Gesù, s.l.e.a. (No. 374,  
c, i.). ii. = *Savonarola*, Operette, s.l.e.a. (No. 381 a, i.).

SAVONAROLA, Girolamo. Compendio di Revelazione.

[390

- a. 1495, Aug. 18. *per Ser Francesco Bonacursi*. Hain, 14334. [Mgl., Vitt. Em. (without the engraving).]  
Copper-engraving (196½ × 126): The crown of the Virgin.
- b. 1495, Sept. 5. [B. M., Stuttg.]  
a 1<sup>a</sup>: ¶ Predica ⁊ reuelationi di Frate Hieronimo | da Ferrara.  
a 2<sup>a</sup>: ¶ COMPENDIO DI REVELATIONE DELLO | inutile seruo di Jesu Christo. . . .  
*Cut* = *Savonarola*, Commandamenti, 1495 (No. 377 b, i.).
- c. 1495, 5 Non. Oct. *Impressit Florentiae Ser Francescus Bonacorsius*. Hain, 14332. [Ricci., Maruc., Stuttg.]  
Copper-engraving = a.
- d. 1496, April 23. *Ad instantia di ser Piero pacini da Pescia*. [Cors.]  
a 1<sup>a</sup>: ¶ COMPENDIO DI REVELATIONE DELLO | INVITILE SERVO DI IESV CHRISTO | FRATE HIERONYMO DA FERRA | RA. . . .  
*End.* f 8<sup>b</sup>.
- Cuts.* i. (75 × 102). A monk on the r. preaching from a pulpit in a church to many people. (*See cut* 105.)  
ii. (75 × 101). A monk followed by four holy women, to whom is speaking the devil in habit of a hermit. iii. (76 × 104). A monk followed by four holy women before the doors of Florence; on the wall five angels.  
iv. (184 × 125). The crown of Mary, on black ground, similar to the copper-engraving of a. v. (76 × 102). S. Peter leading a monk who is followed by four holy women to the r. (*See cut* 106.) (*Cuts* in the hard style of the *Ninfale* of Boccaccio.)
- e. 1507, Febr. 28. *φ Ser Antonio Tubini . . . ad instantia di Francesco Cartolaio chiamato el conte*. [Siena.]  
*Cut* = d, and printers' mark (It. Pr. M., No. 59).

SAVONAROLA, Girolamo. Trattato del sacramento della messa.

[391

- a. s.l.e.a. (xv. cent.). Hain, 14352. [Cors., Cas., Stuttg.]  
i<sup>a</sup>: Trattato del sacramento & de mysterii della messa & | Regola utile composta da frate Hieronymo da ferrara. *End.* 4<sup>b</sup>: LAVS DEO.
- Cut* = *Cavalca*, Specchio di Croce, 1490 (No. 95 b. *See cut* 2).
- b. s.l.e.a. (xv. cent.). Hain, 14353. [Siena, B. M., Stuttg.]  
158



a 1<sup>a</sup>: ¶ Tractato del sacramento ⁊ demysterii della | messa ⁊  
regola utile composta da frate Gi- | rolamo da ferrara. *End.*  
a 4<sup>a</sup>: . . . transformarti nel | lo amore diuino. | LAVS DEO.

*Cut* (98 × 87). A priest saying mass in a chapel, on the  
r. an acolyte, between the pillars two monks, on the l.  
monks and people (hard style).

c. s.l.e.a. (xv. cent.). Hain, 14354. [Vitt. Em., Cors.,  
Triv., Stuttg.]

1<sup>a</sup>: Tractato del sacramento & de mysterii della messa | & regola  
utile cōposta da frate hieronymo da Ferrara. *End.* 4<sup>a</sup>: . . .  
transformarti nello amore diuino. | LAVS DEO.

*Cut* (108 × 85). A priest saying mass in a chapel, on  
the r. an acolyte, people on the r. and on the l. (hard  
style). (*See cut* 109.)

SAVONAROLA, Girolamo. Della simplicità della vita  
cristiana. [392

a. 1496, 5 Kal. Sept. *impensis Ser Petri Pacini*. Hain,  
14357. [Ricc., Stuttg.]

a 1<sup>a</sup>: ¶ EPISTOLA FRATRIS HIERONYMI | DE FERRARIA ORDINIS  
PRAE | DICATORVM IN LIBROS DE | SIMPLICITATE CHRI-  
STIA | NAE VITAE.

*Cut* = Savonarola, Epistola a tutti gli eletti, s.l.e.a. (No.  
379).

b. 1496, Oct. 31. *per Ser Lorenzo Morgiani Ad instantia  
di Ser Piero Pacini*. Hain, 14358. [Cas., Ricc., Maruc.,  
B. M. (2 copies), Berlin K., Stuttg.]

a 1<sup>a</sup>: LIBRO | Di Frate Hieronymo da Ferrara Della Semplicità |  
della Vita christiana Tradocto | IN VOLGARE. *End.* g 8<sup>a</sup>.

*Cut* = Savonarola, Epistola a tutti gli eletti, s.l.e.a. (No.  
379).

c. 1529, May. *per li heredi di Philipppo di Giunta*. [Berlin.]

A 1<sup>a</sup>: Libro di Frate Hieronymo da | FERRARA DELLA SEM-  
PLICI- | TA DELLA Vita Christiana Tra- | docto in volgare.

*Cut* = Savonarola, Epistola a tutti gli eletti, s.l.e.a. (No.  
379). Printer's mark (It. Pr. M., No. 43).

SAVONAROLA, Girolamo. Trionfo della Croce. [393

1516, April 25. *per Jo. Stephano di Carlo da Pauia Ad  
petitiōe di. A.* [Vitt. Em.]

a 1<sup>a</sup>: ¶ LIBRO DI FRATE HIERO- | nymo da Ferrara . . . della  
uerita della Fe | de Christiana / sopra il glo | rioso Triōpho  
della | croce di Chri | sto.

*Cuts.* i. Border, with two eagles below = No. 375 c, i. (See cut 17.) ii. (61 × 75). God the Father holding Christ on the Cross; a glory of cherubs. iii. (56 × 40). Christ on the Cross, with Mary and S. John (late smooth cut).

SAVONAROLA, Girolamo. Trattato dell' umilità. [394

a. s.l.e.a. (xv. cent.). Hain, 14372. [Vitt. Em. imperfect, Siena, Berlin K., Stuttg.]

a 1<sup>a</sup>: ¶ Tractato diuoto & utile della Humilita composto | per frate Hieronymo da Ferrara. a 2<sup>a</sup>: ¶ Breue & utile tractato di humilita composto dal Re | uerendo padre frate Hieronymo da Ferrara. . . . End. b 4<sup>b</sup>: . . . la pace sia di dio sempre con uoi Amen. | FINIS.

*Cuts.* i. (128 × 87). Border, with, below, sudary between two angels; above, God the Father with the Holy Spirit. ii. (70 × 48). Half-figure of Christ as Man of Sorrows. iii. (75 × 52). Flagellation of Christ bound on a column, beaten by two men. iv. (78 × 68). Half-figure of Christ as Man of Sorrows; around Him the instruments of the Passion, and the heads of Peter and the maid-servant (early, finer, and more angular style).

b. s.l.e.a. (xv. cent.). Hain, 14374. [Cas., Ricc., Siena, B. M., Stuttg.]

a 1<sup>a</sup>: ¶ Tractato della humilita composto per fra- | te Hieronimo da Ferrara. a 2<sup>a</sup>: ¶ Breue & utile tractato della Humilita / cōposto da fra | te Hieronymo da ferrara. . . . End. a 10<sup>b</sup>: . . . lapace sia | di dio sempre con uoi. Amen. | FINIS.

*Cuts.* i. (97 × 88). Christ as the Man of Sorrows, standing on an altar in a niche, with a cross in his arm; blood drops from his hand into a chalice (early hard style). ii. (57 × 55). God the Father with the dead body of Christ = Savonarola, Amore di Gesù, s.l.e.a. (No. 374 d, iii.).

c. s.l.e.a. (xv. cent.). Hain, 14375. [Vitt. Em., Cors., Berlin, Stuttg.]

a 1<sup>a</sup>: ¶ Breue & utile tractato della Humilita / composto da | frate Hieronymo da Ferrara dellordine delli | predicatori. End. a 10<sup>b</sup>: . . . non da | te orecchi alle lingue senza spirito. | FINIS.

*Cuts* = b i. and ii.

d. 1492, June 30. per Antonio Mischomini. [Vitt. Em., Ricc., London Mr. Murray, Stuttg.]

a 1<sup>a</sup>: Tractato dellhumilita cōposto p frate Hieronymo | da Ferrara. a 2<sup>a</sup>: Breue et utile tractato di humilita composto dal | Reuerendo patre / frate Hieronymo da ferrara | . . .

*Cut* (141 × 144). Christ before the Cross in sarcophagus, his arms held by two angels (below is cut a piece of the border). (See cut 3.)

SAVONAROLA, Girolamo. Dialogo della Verità profetica.

[395]

s.l.e.a. (xv. cent.). Hain, 14341. [Mgl., Vienna.]

1<sup>a</sup>: Dyalogo della uerita prophetica. a 1<sup>a</sup>: ¶ DYALOGO DELLA VERITA PROPHETICA | COMPOSTO IN LINGVA LATINA DAL | . . . HIERONYMO DA FERRA | RA. . . . *End.* g 8<sup>b</sup>: Sit laus Deo patri / summo Christo decus / | spiritui sancto / tribus honor unus.

*Cut* (171 × 112). A monk sitting under a tree speaking to seven men sitting round him; above him a dove; in the background on the r. Florence (early finer style). Reprod. Gruyer, l.c., p. 121.

SAVONAROLA, Girolamo. Della Vita viduale.

[396]

a. s.l.e.a. (xv. cent.). [Vitt. Em., Cors.]

a 1<sup>a</sup>: ¶ Libro della vita Viduale. a 2<sup>a</sup>: ¶ Comincia illibro dellavita Viduale composto da fra | te Hieronymo da Ferrara. . . . *End.* c 6<sup>a</sup>: . . . padre & spirito sancto in secula seculorum. Amen | Finis.

*Cuts.* i. = *Savonarola*, Commandamenti, s.l.e.a. (No. 377 a, ii.). ii. (89 × 102). Pietà, on the r. three men kneeling, and Mary on the l.; two women and a man kneeling by the dead body of Christ (early grave style).

b. s.l.e.a. (xv. cent.). Hain, 14368. [Cas., Siena, B. M., Stuttg.]

a 1<sup>a</sup>: ¶ Libro della uita uiduale. a 2<sup>a</sup>: ¶ Comincia ellibro della uita Viduale / cōposto da frate | Hieronymo da Ferrara. . . . *End.* c 5<sup>b</sup>: . . . col padre & spirito sancto in secula seculo | rum. Amen. FINIS.

*Cut* = *Savonarola*, Commandamenti, 1495 (No. 377 b, i.).

c. 1496, Nov. 26. per Ser Lorenzo Morgiani ad instantia di Ser Piero Pacini. Hain, 14370. [Maruc., Berlin K.].

a 1<sup>a</sup>: ¶ Comincia illibro della Vita viduale composto | da frate Hieronymo da Ferrara dellordine | de frati predicatori. . . .

*Cuts.* i. = *Savonarola*, Commandamenti, s.l.e.a. (No. 377 a, ii.). ii. = a ii.

SCAPIGLIATO, Grande guerra e rotta dello. [397]

a. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: LA GRANDE | GVERRA, ET ROTTA | DELLO SCAPIGLIATO.

*Cut* (72 × 102½). A knight on horseback with attendant, speaking between two armies of knights (soft, smooth, hasty-done cut).

b. 1568. [Triv.]

1<sup>a</sup>: LA GRANDE | GVERRA, ET ROTTA | DEL SCAPIGLIATO.

*Cut* as in a.

SEMENTE, Operetta delle. (E Capitoli di Giambullari e Pamfilo Sasso.) [398]

a. 1560. *presso al Vescouado*. [B. M.]

A 1<sup>a</sup>: OPERETTA | DELLE SEMENTE. | La quale insegna . . . CON DVA BELLISSIMI CAPITOLI | uno di Bernardo Giambullari, laltro di | M. Pamphilo sasso sopra il destino. | Aggiuntoui.

*Cuts*. i. (63 × 91). A peasant ploughing with two bulls to the l. ii. (68 × 113). A woman with an arrow standing between a shepherd on the l. playing the flute and a youth on the r. playing the violin. iii. (177 × 118). On the l. a shepherd sitting, two others standing on the r., sheep and goat and dog. iv. A man at table in a room, on the l. a man speaking to him, on the r. a woman standing (copy).

b. 1572. *Ad istanza di Jacopo Chiti*. [Poldi, Triv.]

*Cuts*. i. = a. ii. = *Florindo e Chiarastella*, Storia di, s.a. (No. 154 d, ii. See cut 119.).

SENECA, Ammaestramento di. [399]

s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: Amaistramenti De Senecha Morale. *Ena*. 4<sup>b</sup>: . . . Regina e te: fa tu sol malzi a uolo. | FINIS.

*Cuts*. i. A ledge, part of the border, with Christ between two angels, and sudary between two cherubs. ii. (100 × 115). A man in long garment standing on the l., a young man going to the r.; on the r. a woman bringing on two boys, who seem to resist (hard and angular hatched cut).

SERAFINO AQUILANO. See TEBALDEO, SERAFINO, ed altri.

SERNIGI, Suora Raffaella de. See Mosè, Rappres. di.

SFORZA, Galeazzo, Lamento del Duca. [400

a. 1505, Oct. 24. *Bernardo Zucchetto Ad istanza di Pier Pacini da Pescia.* [Triv.]

1<sup>a</sup>: Questo e / il Lamento del Duca Galeazzo Duca di Milano  
quando fu | morto in sancto Stephano da Giouanandrea da rampognano.

Cut (84 × 110). Murder of the duke and his followers.  
(See cut 63.)

b. 1568. [Triv.]

1<sup>a</sup>: LAMENTO DEL DVCA | GALEAZO MARIA, DVCA | DI MILANO. | . . .

Cut. Copy of a (soft and hard).

Socci Peretano. Historia di Giuditta. [401

1583. *Giovanni Baleni.* [B. M.]

1<sup>a</sup>: La Istoria di Givdetta Ebrea | composta in ottava rima per il Soci Peretano.

Cut. Border (161 × 106). Below, two angels with shield; above, ornaments with knots, and with sun in circle (= *Agnese*, Rapp., No. 8 a, i.).

Socci Peretano. Rime et Ottave. [402

s.l.e.a. *A. I. del Socio Peretano.* [B. M.]

1<sup>a</sup>: Rime et Ottave del Socio Peretano dvn vecchio innamorato.

Cut = Novella della figlia del mercante, s.l.e.a. (No. 299, iii. See cut 168).

SONETTI della morte. See MORTE.

SPANO. See PIETRO Spano.

SPIRITO SANTO, Rappresentazione dello. [403

a. s.l.e.a. (xv. cent.). [Ric., Triv., Bodl.]

1<sup>a</sup>: ¶ Lafesta del miracolo dello spirito sancto. 2<sup>a</sup>: ¶ Questa e la rapresentatione del mira | colo dello spirito sancto. | . . .  
End. 4<sup>a</sup>: Finita la rapresentatione del mira | colo dello | spirito sancto.

Cuts. i. Border = *S. Agata*, Rapp. di (No. 7 a, i. See cut 29.). ii. (99 × 75). Whitsuntide (early finer style).  
iii. Angel.

b. 1554, Jan. [Cors., Mgl., Poldi ("L" of the volume), Triv.]

1<sup>a</sup>: LA | Rapresentatione ⁊ festa | dello Spirito Santo.

Cuts. i. (91 × 63). The descent of the Holy Spirit  
163

(hatched, weak cut). ii. Border, with Christ in sarcophagus between two angels below; sudary above. iii. Angel. iv. Visitation (rude copy of *Epistole et Evangelii*, 1495). v. Youth going to the l. with two men = Frezzi's *Quadriregio*.

c. 1559. [Triv., Siena.]

1<sup>a</sup>: LA | Rappresentazione del Spirito Santo. | Di nuovo Ristampata.

Cuts. i. Angel (late). ii. Descent of the Holy Spirit (style of *Epistole*). iii. Christ, with S. Peter and S. John. iv. Adoration of the kings. v. An angel appearing to a saint sitting on the r. iii.-v. = *Epistole et Evangelii*, 1495.

d. 1595. [Triv.]

1<sup>a</sup>: LA | RAPPRESENTATIONE | DEL SPIRITO | SANTO.

Cuts. i. Angel; borders of petit-fers. ii. (83 × 106). On the l. a hill, on which pilgrims are kneeling, pointing to a city on the r. (hard, angular style of the *Ninfale*). iii. Christ and the two disciples on the road to Emmaus; iv. Christ among the Pharisees, both = *Epistole et Evangelii*, 1495.

STEFANO, Historia di.

[404

a. 1557, March. [Wolfenbüttel.]?

See Milchsack & d'Ancona.

Two cuts.

b. 1576. *Ad istanza di Giovanni Vuolfio Inglese*. [Cors., Pal., Triv.] "H h h h" of the volume.

1<sup>a</sup>: La Historia e oratione di Santo | Stefano Protomartire. . . .

Cut (136 × 95). S. Stephen standing in landscape, cō GRAZIA. Monogr. LA. (rough, hatched, smooth cut, in the Venetian style). See Introd., p. xl.

STELLA, Rappresentazione di.

[405

a. s.l.e.a. [Bodl.]

1<sup>a</sup>: ¶ LA RAPRESENTATIONE DIVOTA DI | STELLA CIOE VN MIRACOLO DI NO | STRA DONNA.

Cuts. i. Angel. ii. Queen and lady on the r., and two men on the l. in a garden = *Rosana*, Rapp. di (No. 367 a, viii. See cut 46.). iii. In a forest, a woman kneeling before a block, and held by a man; another man about to cut off her hands. iv. On the l. two men

playing, on the r. two fighting, one lying on the ground.  
v. A saint woman, without hands, before a man in  
forest, who is followed by a hunting company. vi. A  
saint burnt; on the l. the judge; on the r. two men  
feeding the fire.

b. s.l.e.a. (xvi. cent., beginning). [Pal.]

a 1<sup>a</sup>: ¶ LA RAPRESENTATIONE DIVOTA DI | STELLA: CIOE VN  
MIRACOLO DI | NOSTRA DONNA.

*Cuts* = a?

c. s.a. *Ad instantia di maestro Francesco di Giovanni Benvenuto.* [Cors.]

a 1<sup>a</sup>: ¶ RAPPRESENTATIONE DEVOTA DI | STELLA: CIOE VNO  
MIRACOLO | DI NOSTRA DONNA. *End.* b 4<sup>b</sup>.

*Cuts.* i. Angel (copy). ii., iii., iv., v. Copies of a ii.,  
iii., iv., v.

d. 1516, July 23. *Francesco di Giovanni Benvenuto.* [Mgl.]

1<sup>a</sup>: ¶ RAPPRESENTATIONE DEVOTA DI | STELLA: CIOE VNO  
MIRACOLO | DI NOSTRA DONNA.

*Cuts* = c.

e. 1537, March 13. *Ad Istanza di Francesco di Giovanni Benvenuto.* [Pal.]

1<sup>a</sup>: ¶ LA DEVOTA RAPPRESENTATIONE DI | STELLA: CIOE VNO  
MIRACOLO DI | NOSTRA DONNA |.

*Cuts* = c.

f. s.l.e.a. (xvi. cent.). [Mgl., Pal., Triv.?, B. M., Midhurst  
Mr. Fisher.]

1<sup>a</sup>: La Rappresentatione di Stella | Nuouamente ristampata.

*Cuts.* i.-vi. = a i., ii., v., iii., vi. vii. A queen sitting on  
the r. speaking to five women = Pulci's *Morgante*. viii.  
A young man conducted by others to a kneeling woman.  
ix. Banquet (copy).

g. s.l.e.a. (ca 1550). [Mgl.]

1<sup>a</sup>: LA RAPPRESENTAZIONE | DI STELLA. *End.* B 4<sup>b</sup>: IL FINE.

*Cuts.* i. Angel. ii. Betrothal of a king and queen =  
Pulci's *Morgante*. iii. = a iii. iv. Stella kneeling,  
showing to the saints in heaven the stumps of her arms;  
on the l. two children. v. = a ii.

h. s.a. *Badia.* [Poldi, Triv.].

1<sup>a</sup>: LA RAPPRESENTATIONE | DI STELLA | Nuouamente ristam-  
pata.

*Cuts* = g.

i. 1554. [Poldi ("N" of the volume), Triv.]

1<sup>a</sup>: LA | Rapresentatione di Stella: | Nuouamente Ristampata.

*Cuts.* i. Angel. ii. = ? *a* ii. iii. On the l. a young man entering a large room, two women speaking to him; on the r. some other persons (rude, hard, hatched cut). iv. = ? *a* iii. v. = ? *a* iv. vi. = ? *a* v. vii. A king standing; on the l. a young king, with others; on the r. a knight with sword, and other people (finest thin-lined style). viii. Before an oriental, enthroned on the r., a man kneeling, receiving a letter; on the l. a man with lance (copy? soft, round style). ix. Battle of two knights in a courtyard = Pulci's *Morgante*. x. Banquet, with two musicians on the r. = Pulci's *Morgante*. xi. = ? *a* vi.

k. 1588. *Giovanni Baleni*. [Poldi, Triv.] "3" of the volume.

*Cuts* = *g*.

l. 1597. *Giovanni Baleni*. [Triv.] "3" of the volume.

*Cuts* = *g*.

m. 1599. *Appresso Francesco Tosi, alla Badia*. [Ricc.]  
Rude copies.

n. 1615. *Lorenzo Arnesi*. [Ricc.]

o. 1622. *Domenico Giraffi*. [Pal.]

STELLA E MATTABRUNA, Storia di.

[406

a. s.l.e.a. (xvi. cent.). [Triv.]

a 1<sup>a</sup>: La hystoria della Regina stella 2 de | Mattabruna. *End.*  
a 4<sup>a</sup>: FINIS.

*Cut* (113 × 120½). On the r. a young man going to the l. to a river, bearing four little children in his arms; on the other side of the river, a hermit finding the children; on the l. the hermit bearing them away; in the background, an angel showing him a stag (hard, mannered, angular, thin-lined cut. *See cut 193*).

b. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: La hystoria della Regina stella | Et de Mattabruna.

*Cut* = *a*.

c. s.l.e.a. (xvi. cent.). [B. M.]

a 1<sup>a</sup>: Historia Della Regina Stella Et | Mattabruna. | O Glorificata uergine Maria | ch' in qsto mōdo portasti dolore | . . .

*Cut* (116 × 122). Copy of *a* (hard and angular).

STEPHANUS. *See* STEFANO.

STORIA del Becco a l'ocche. *See* BECCO.

STORIA della BIANCA e Bruna. *See* BIANCA.



STRAMBOTTI di diversi.

[407

a. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: STRAMBOTTI | COMPOSTI NOVAMENTE DA | DIVERSI AVTTORI  
CHE SONO | In proposito di ciaschuno che e ferito | d'Amore.

*Cut* (107 × 185). Minerva on the l. threatening with a lance a young man on the r., kneeling on the ground, above whom is flying Amor (rude copy? in the smooth, hatched Venetian style).

b. 1519. 8°. [Cors.]

*Cut* = *Medici*, Lorenzo di, Selve d'amore, s.a. (Zucchetto).  
(No. 281 a. See cut 187.)

SUPERBIA, Trattato della. (By Giambullari?) [408

a. s.l.e.a. (beginning of the xvi. cent.). [Mgl.]

a 1<sup>a</sup>: ¶ Trattato della Superbia & della morte di Senso. *End.*

a 4<sup>a</sup>: . . . amando Dio & le cose diuine.

*Cut* (73 × 100). Death running down from a carriage to the l.; on the l. a young man with a horse. Signed, "z d b." (Smooth, soft, hasty-done cut.)

b. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: Trattato della Superbia ⁊ Morte | di Senso.

*Cut*. Rude, reversed copy of a, signed "a d s."

c. s.l.e.a. (xvi. cent.). [Mgl., Triv.]

A 1<sup>a</sup>: Trattato della Superbia : ⁊ Morte | di Senso.

*Cut*. Rude, reversed copy of a.

d. s.a. *Alle Scale di Badia*. [Triv.]

1<sup>a</sup>: Trattato della Superbia, & Morte di Senso.

*Cut*. Copy of a.

e. 1558. *Al Vescovado*. [B. M.]

A 1<sup>a</sup>: Trattato della Superbia ⁊ Morte | di Senso.

*Cut* = ? c.

f. 1575, s.l. [Triv.]

1<sup>a</sup>: Trattato della Superbia ⁊ Morte | di Senso.

*Cut*. Copy of a.

SUSANNA, Storia et festa.

[408 bis

s.l.e.a. [Triv., B. M.]

1<sup>a</sup>: La Hystoria Et Festa Di Susanna. || chi sidi lecta nuoue cose  
udiŕ | stia collamte almie plar ateto. . . . *End.* 4<sup>a</sup>: Finita la  
Hystoria di Susanna | & Daniello.

*Cut* (110½ × 115). On the r. the two elders speaking

together; on the l. Susanna in her shift, going to a pond; on the l. house and mountains (soft style).

SUSANNA, Rappresentazione di. [409]

a. s.l.e.a. (xvi. cent., beginning). [Pal.]

a 1<sup>a</sup>: ¶ LA RAPRESENTATIONE DI SVSANNA. End. a 4<sup>b</sup>: . . . |  
non per pigritia: ne per mia fallanza. | FINIS.

Cut (69 × 104). A judge enthroned in the middle; on the r. a child speaking; three men on the r., on the l. two warriors and a man (smooth, round style).

b. s.a. *Giovanni Baleni*. [Triv.]

Cut. An oriental speaking before a king = ? Pulci's *Morgante*.

c. 1543. *Giovanni di Francesco Benvenuto Cartolaio*. [Triv.]

1<sup>a</sup>: La Historia di Susanna moglie di Giouacchi- | no. . . .

Cut (73 × 105). Child enthroned; on the r. and l. some men (copy (?) of *Epistole et Evangelii*).

d. 1553, Dec. [Mgl., Poldi.] "F" of the volume.

A 1<sup>a</sup>: La Rapresentatione ⁊ Istoria di | Susanna. Di nuouo Ristampata.

Cut = c.

e. 1572. *Jacopo Chiti*. [Triv.]

Cut = c.

f. 1600. (*Orvieto per il Colaldi*). [Ricc.]

Cut (65 × 84). Susanna near the fountain (late, smooth cut).

g. 1601. *Zanobi di Bisticci*. [Triv.]

Cut. Copy of *Stella*, Rappres. di (No. 405 a, ii.).

TEBALDEO da Ferrara, Epistola. [410]

s.l.e.a. [Munich.]

1<sup>a</sup>: Epistola del Tibaldeo de ferrara | che finge chel habbia facta  
una dona e mādata a lui | E capitulo medesimamēte damore  
asdruzelo bellissi | mo. E canzona di patientia. . . . End.  
10<sup>b</sup>: . . . | che dio vi faza star in pianto e in pena | Finis.

Cut (90 × 92). On the r. a ship, in which a young man is embracing a lady; on the l. a ship with two women, and a third ship; in the background a town " + PISA + " (rude cut, Florentine?).

TEBALDEO da Ferrara, Serafino Aquilano, ed altri? [411]

a. s.l.e.a. [Cas.]

a 1<sup>a</sup>: ¶ Esete dolori che da lamore ¶ Lesepte allegreze dello amore | ¶ La canzona dellamicitia ¶ Lacanzona sopra la ingratitude | ¶ La Epistola del Tibaldeo ¶ Capitoli isdruzoli ¶ Cāzone del tibaldeo ¶ Lassa farmi ¶ Canzona del Seraphino. *End.* d 4<sup>b</sup>: . . . | hor su con lemascella ognun saiuti | FINIS.

*Cut* (101½ × 103½). A woman on the l. shooting an arrow against Amor, who is flying with a torch above a youth sitting bound to a tree (*see cut 171*) = ? *Pulci*, Luca, Driadeo d'amore, s.l.e.a. (No. 341 a).

b. s.l.e.a. [Munich.]

a 1<sup>a</sup>: Li sette dolori dello amore | Le sette allegreze dello amore | La canzona dellamicitia | La canzona di lassa far ami | La epistola del Tibaldeo cioe | Non aspetto giamai con tal disio | . . . *End.* A 4<sup>b</sup>: | & che suo furor mi trapo dale (?) | FINIS.

*Cut* (87 × 126). A woman coming from the l. holding a sword and seizing by the shoulder a young man who is sitting bound to a tree; she is wounded by an arrow which has been sent by Amor flying on the l. above in clouds. A ribbon with CHI PVO NON VVOL CHI VVOLE NON PVO. (Fine drawing, cut hard and angular. *See cut 178.*)

TEBALDEO da Ferrara? La disperata, nuda terra, etc.

[412

s.l.e.a. [Paris.]

a 1<sup>a</sup>: LA DISPERATA | SVENTVRATO PELEGRINO | LITERA DAMORE. | SONETTI. a 1<sup>b</sup>: La Disperata. | LA nuda terra sa gia misso el mātō | tenero uerde. . . .

*Cut* = ? *T'ebaldeo*, Serafino ed altri. I sette dolori . . . (No. 411 b).

*See also* PELLEGRINO sventurato.

TEBALDEO da Ferrara. La disperata nuda terra. [413

s.l.e.a. (xvi. cent.). [B. M.]

1<sup>a</sup>: La disperata o vero nuda terra | LA nuda terra sa gia messo il mātō | tenero & uerde & ogni cor sallegra. . . . *End.* 2<sup>a</sup>: Finita la disperata.

*Cut* (87 × 105) surrounded by four ledges. A man speaking to Cerberus, who is lying on the l. before a cavern, on the r. two trees.

S. TEODORA, Rappresentazione di.

[414

a. s.l.e.a. (ca 1550). [Mgl., Triv.]

169

z

1<sup>a</sup>: LA | RAPPRESENTAZIONE | DI SANTA TEODORA | VERGINE  
ET MARTIRE. | Nuouamente Ristampata.

*Cuts.* i. = *S. Venanzio*, Rappr. di (Castellani), s.a., Tubini  
and Ghirlandis (No. 425 *b*, ii. See cut 188), later  
impression than that in ed. 1539 (No. 425 *c*). ii. =  
*Stella*, Rappr. di (No. 405 *a*, ii.).

*b.* s.l.e.a. (ca 1550). [Cors. (2 copies), Mgl.]

1<sup>a</sup>: LA | RAPPRESENTAZIONE | DI SANTA TEODORA | VERGINE  
ET MARTIRE | Nuouamente Ristampata.

*Cuts* = *a*.

*c.* s.a. *Alle Scale di Badia*. [Ricc.] "f 2" of the volume.

*Cut.* Sick folk coming before the virgin (late, smooth),  
with border.

*d.* 1554, April. [Poldi ("V" of the volume), Midhurst  
Mr. Fisher.]

*Cuts.* i. = *S. Cecilia*, Rappr. di (No. 98 *a*, ii.) (without  
inscription). ii. A young man speaking to a chained  
youth = Pulci's *Morgante*. iii. A lady at the window  
of the cell of a hermit on the l., on the r. a woman  
kneeling on the bed of a hermit, the devil fleeing (hard,  
rude cut). iv. = *Novella* d. figlia d. mercante (No.  
299, iii.). v. A youth entering from the l. into a room  
in which is standing a woman (hard, rude cut). vi.,  
vii. = *Fior di virtù* (phoenix and mice). viii. =  
*Cristina*, Rappr. di, 1555 (No. 115 *e*, vi. See cut 181).  
ix. (41 × 52). Some persons near the dead body of a  
saint; cremation of a dead body.

*e.* 1564. [B. M.]?

*f.* 1570. *Ad istanza di Carlino Saltamachite. Appr. le  
Scale di Badia*. [Mgl., Triv.]

*Cuts* = *d*.

*g.* 1570. [Mgl.]

*Cuts.* i. = *d*. ii. = Pulci's *Morgante*.

*h.* 1585. [B. M.]?

*i.* 1590. *Giovanni Baleni*. [Poldi.] "1 + " of the volume.

*Cut.* Copy of *a* i.

*k.* 1595. [B. M.]?

*l.* 1600. [B. M.]?

TEOFILO, Rappresentazione di.

[415

*a.* s.l.e.a. (ca 1500). [Cors.]

a 1<sup>a</sup>: ¶ La rapresentatione di Teofilo che sidette aldiauolo. a 1<sup>b</sup>:

¶ Comincia lafesta di Theofilo & pri- | ma uno angilo annuntia  
& dice | . . . End. a 6<sup>b</sup>: ¶ Finita lafesta di Teofilo.

*Cuts.* i. Angel. ii. (76 × 102). The devil on the l. holding a paper tries to get the kneeling S. Theophile, who is protected by the Virgin (early, finer style).

b. s.l.e.a. [Mgl.]

a 1<sup>a</sup>: Rapresentatione di Teophilo | che sideſte al diauolo. *End.*

a 6<sup>b</sup>: ¶ Finito la Feſta di Theofilo.

*Cuts* = a i. and ii.

TERNALI contemplativi.

[416]

s.a. *ad petitione di. M. Francescho Benvenuto.* [B. M.]

a 1<sup>a</sup>: ¶ Ternali cōtēplatiui & morali cō ſoneſti a Dio: a noſtra dōna: & a ſācti: el | credo: el pater noſter: . . .

*Cuts.* i. Border with two eagles below. (No. 375 c, i. Cut 17.) ii. (91 × 62). Annunciation, the angel kneeling on the l., on the l. above God the Father (hatched, Venetian cut). iii. (55½ × 52). God the Father with the dead body of Christ.

THEBALDEO. *See* TEBALDEO.

THEODORA. *See* TEODORA.

THOMAS. *See* S. TOMMASO.

THORTUS, Caesar Esculanus.

[417]

s.a. (*Pietro Pacini*: printer's marks.) [Triv.]

a 1<sup>a</sup>: ¶ CAESAR THORTVS ESCVLANVS | Philoſophie ac Medicine ſcolaris Illu- | ſtriſſimo Domino. D. Andree Ma | theo Marchioni Betontino ac | Regio Senescalcho Dignis- | ſimo. s. d.

*Cuts.* Border of four ledges of ornaments with shields below (200 × 130); two little printer's marks of Pacini.

TOLOSANUS, Joannes Maria de Colle. *Compendio di sfera.*

[418]

s.a. *per Bernardo Zucchetta Aſtanza di Ser Lorenzo da Fighine.* [Triv.]

A 1<sup>a</sup>: ¶ Compendio di Sphera et | machina del mondo | nvovamente | compoſto. A 1<sup>b</sup>: ¶ Epistoſa F. Joannis Mariae Tolosani de Colle | Ordinis p̄d . . . de | ſua ſphera. . . .

*Cuts.* i. Border of four ledges. ii. Sphere. iii. (185 × 125). Nine ſigns of ceſtial bodies. iv. (148 × 114½). Twelve ſigns of the zodiac. v. (116 × 112). Six ſigns of "Celeſte imagines," and other mathematical figures (ſmooth and ſoft cuts).

S. TOMMASO, Rappresentazione di. (By Castellano Castellani.) [419]

a. s.l.e.a. (beginning of xvi. cent., 1509?). [Cors., Mgl.]

a 1<sup>a</sup>: ¶ RAPPRESENTATIONE Di San Thomaso Apostolo | Composta per messer Castellano Castellani / recitata | in Prato adi. 12. et 13. dagosto. M.D.VIII. End. b 4<sup>b</sup>: FINIS.

Cut (70 × 102). A priest standing behind a fountain baptizes a knight who is kneeling on the l., on the r. a youth kneeling, on the r. and on the l. two men (round, smooth cut; copy).

b. 1554, July. [Poldi, Triv., B. M.] "FF" of the volume. (Poldi, B. M.)

1<sup>a</sup>: LA | Rapresentatione di Santo | Tomaso Apostolo. | composta per M. Castellano Castellani. | Nuouamente Ristampata.

Cuts. i. Angel. ii. S. Thomas feeling the wound or Christ = *Epistole et Evangelii*. iii. (77 × 103). A young king sitting on the bed of a woman (hard, angular style of the *Ninfale*). iv. = a. v. A man kneeling before an oriental king enthroned on the r., on the l. three men at table (smooth and round style of the *Quadriregio*). vi. Two men, one in long garment, the other a youth in a short coat, in conversation near a town on the r., ship on the l. (hard, angular style of the *Ninfale*). vii. Baptizing of a king and a queen.

c. 1561. *Paghol Bigio, appresso la Badia*. [Pal., Siena.]

1<sup>a</sup>: Rapresentatione di S. Tomaso apostolo, | Composta per M. Castellano | Castellani | Nuouamente Ristampata.

Cuts. i. Angel (late). ii. = b ii. iii. Copy of b v. iv. = b iii. v. Copy of a (original of the copy in a?). vi. On the l. a youth receiving a letter from a king, which he is handing on the r. to the Pope (smooth, round).

TORTUS. See THORTUS.

TURCO. La guerra del Turco contro a Rhodi. [420]

s.l.e.a. (beginning of xvi. cent.). [B. M.]

1<sup>a</sup>: ¶ Laguerra del Turco contro a Rhodi | SEm̃ sia laude ate signō & gl'ia | ch' nō hai riguardato. . . . End. 4<sup>b</sup>: . . . che a Rhodi hadonato lauietoria | ¶ Finis.

Cut (87 × 114). A town surrounded by the sea, two ships on the sea, one in the harbour, in the city a gallows (thick cut of xvi. cent.).

UBERTO e Filomena, Storia di. [421

a. s.l.e.a. (xv. cent.). Cfr. Hain, 15907. [Erlangen.]

1<sup>a</sup>: Vberto & Philomena Tracta damore. 1<sup>b</sup>: Incomincia una nobilissima operet | ta decta Philomena. End. Finito Vberto & Philomena & Al | ba che tracta damore. (Varnhagen, p. 56.)

Cuts. i. Border with the putti on pigs below, and dog hunting a hare above. ii. (103 × 83). A girl standing on the r. offering a flower to a young man (fine cut in the early grave style). (See cut 13.)

b. s.l.e.a. (beginning of xvi. cent.). [London Mr. Huth.]

1<sup>a</sup>: Opereta nobilissima damor: laqual tracta de Uberto e Philomena: e poi de la morte de esso Uberto: de Alba figlia del ducha di Borgogna.

Cut (113 × 114). A young man bringing a plate with a head to a woman, on the r. nuns, a wall and three trees behind it.

ULIVA. See OLIVA.

S. URSULA. See ORSOLA.

S. VALENTINO E S. GIULIANA, Storia e Rappresentazione. [422

a. s.a. (beginning of xvi. cent.). *Stampata nella inclita Monarchia di citta Rossa*. [Pal.]

1<sup>a</sup>: Storia 7 Rapresentatione di sancto Valē- | tino 7 di Sancta Juliana nella quale. . . . End. B 4<sup>b</sup>: FINITA LA STORIA E RAPPRESENTA | tione di sancto Valentino . . . Monar | chia | di citta Rossa.

Cuts. i. A bishop and a man disputing before an emperor = Pulci's *Morgante*. ii. = *Margherita*, Rapp. (No. 261 a, vi.).

b. 1554, May. [Mgl., Poldi, Triv., Midhurst Mr. Fisher.] "B B" of the volume.

1<sup>a</sup>: LA | Rapresentatione di | Santo Valentino, e di Santa | Giuliana, e altri | Martiri. | Nuovamente Stampata.

Cuts. i. Border with serpents with human heads in Venetian style. ii. Angel. iii. =? *Barlaam e Josafat* (No. 45 a, vi.). iv. (55 × 79). A saint kneeling to the l. beheaded, a knight on the r. putting his sword in the scabbard (hard, rude). v. (55 × 79). Mutilation of a saint's breasts (hard, rude). vi. A female saint at the window of a prison in which there are two men. vii. = *Agata*, Rapp. di, s.a. Pacini (No. 7 b, iii.). viii. = *Caterina*, Rapp. di, s.l.e.a. (No. 94 a, iv.).

c. 1568. [Mgl., Pal., Triv., Berlin K.]  
*Cuts* = *b*.

VALLA, Nicolaus. Seraphica sylva. [423]  
1498, 17 Kal. Jul. Hain, 15832\*. [?]

VECCHIEZZA, Frottola della. [424]  
s.a. 8°. [Aless.]

A 1<sup>a</sup>: FROTTOLA | Della Vecchiezza. | Recitata Da vn Vecchio  
Sanese, di eta | di circa. 86. Anni Nuouamente | Ristampata.

*Cut* (59 × 52). A man sitting to the r. at a desk and  
taking a book from above it (hard, rude cut).

S. VENANZIO, Rappresentazione di. (By Castellano,  
Castellani?) [425]

a. s.a. (beginning of the xvi. cent.). (*Pietro Pacini*: printer's  
mark.) [Ricc.]

a 1<sup>a</sup>: Larapresētatione di sã Venãtio martire cõ una stãza agiūtoui  
quasi nel fi | ne. . . . *End.* b 4<sup>b</sup>: . . . finisce | lamirabil  
passione di sancto Venantio.

*Cuts.* i. (97 × 77). S. Venantius standing with book  
and palm (smooth, round style). (*See cut 175.*) ii.  
(98 × 75). The saint chained on a cross, two execu-  
tioners cutting his skin, on the l. a king trampling  
upon a saint lying on the ground (early grave style.  
*See cut 40.*) iii. = *Paolino*, Rappr. di, s.l.e.a. (No.  
322 a, iii. *See cut 161.*) iv. A man with a garland  
on his head on a triumphal car speaking to men on  
horseback = Pulci's *Morgante*.

b. s.a. (*Ant. Tubini et Andrea Ghirlandi*: printers' mark,  
It. Pr. M., No. 56). [Pal.]

a 1<sup>a</sup>: ¶ LA RAPPRESENT | atione di Sancto Venantio Martyre.  
*End.* b 4<sup>b</sup>: ¶ Finita la diuotissima rapresentatione di Sancto  
Ve- | nantio Martyre Beato Composta per | Messer Castellano  
Castellani. | FINIS.

*Cuts.* i. Border with Christ in sarcophagus between two  
angels. ii. (100 × 76). S. Venantius on a platform  
in a church standing to the l., looking to the r. with  
book and palm (round, soft, rather thick-lined cut).  
(*See cut 188.*)

c. 1539. *Francesco di Giovanni Benvenuto*. [Mgl., Triv.]

1<sup>a</sup>: ¶ LA Rappresentatione di sancto Venãtio | Martyre di Jesu  
Christo.



- Cuts.* i. and ii. = *b* i. and ii. Initial with S. Michael.  
*d.* 1555, s.l. [Pal., Poldi, Triv., Midhurst Mr. Fisher.]  
 "N n" of the volume.

1<sup>a</sup>: LA | RAPRESENTATIONE | DI SANTO VENANTIO | martire di  
 Jesu Christo. | Composta per Messer Castellano Castellani |  
 Nuouamente Ristampata.

*Cuts.* i. = *b* ii. ii. = *Fior di Virtù* (storks). iii., iv., v.  
 = *Paolino*, Rappr. di, s.l.e.a. (No. 322 *a*, v., iv., iii.). vi  
 Baptism = *S. Tommaso*, Rappr., 1554 (No. 419 *c*, v.)  
 vii.? = *Barlaam and Josafat* (No. 45 *a*, vi.). vii.  
 (70 × 103.) A knight on horseback to the r. with  
 followers, before a king sitting with followers near  
 tents, on the l. town (smooth, round style of the  
*Quadriregio*).

- e.* 1572. *Jacopo Chiti*. [Cors., Triv.] "M M M" of the  
 volume.

*Cuts* = *d*, only instead of vi.: Baptizing of a king and a  
 queen near a fountain, on the l. youth with two horses.

- f.* 1588. *Giovanni Baleni*. [Poldi, Triv.] "2+" of the  
 volume.

*Cuts.* Copies.

#### VENEZIA, Rotta di.

[426

s.l.e.a. (xvi. cent.). [Triv.]

a 1<sup>a</sup>: ¶ La horribile ropta de Venitiani data a quelli dello inuic-  
 tissimo & chri | stianissimo Lodouico Re di francia &  
 triomphante Duca di Milano | Adi. 14 di Maggio. 1509. *End.*  
 a 4<sup>b</sup>: . . . | doue lera incathenata. | Finis.

*Cuts.* i. A king on horseback to the r. to knights, one  
 of whom bears a standard = Pulci's *Morgante*. ii. =  
*Italia*, Lamento di (No. 226).

#### S. VERDIANA, Leggenda di.

[427

*a.* s.l.e.a. (ca 1510). [?] (Destailleur Catalogue, 1602.)

*b.* s.a. (ca 1550). [B. M.]

1<sup>a</sup>: Istoria di S. Verdiana.

*Cut.* S. Verdiana standing (late, smooth cut).

*c.* s.l.e.a. (ca 1550). [Triv.] "1+" of the volume.

A 1<sup>a</sup>: LA | LA HISTORIA DI SANTA | VERDIANA DA CASTEL |  
 FIORENTINO. | . . .

*Cut* (73 × 100) = *Savonarola*, Commandamenti, s.l.e.a.  
 (No. 377 *a*, ii.).

d. 1572. *Jacopo Chiti*. [Cors., Poldi, Triv., London Mr. Murray.] "T T T" of the volume.

*Cuts*. i. (71 × 103½). The saint standing between two serpents standing erect, and feeding the one on the r.  
ii. (71½ × 103). A female saint kneeling to the l. before an altar, above two angels holding Christ in mandorla—signed "N."

e. 1600. *Zanobi Bisticci a S. Apollinari*. [Mgl.]

*Cut* = c.

f. 1613. *presso gli Heredi di Francesco Tosi*. [Mgl.]

*Cut* (172 × 124). Virgin adoring the Child. Copy after Schongauer's engraving, Bartsch, No. 4.

g. 1618. *Alle Scale di Badia*. [Triv.]

A 1<sup>a</sup>: LA STORIA DI | SANTA VERDIANA DA | CASTEL FIORENTINO.

*Cuts*. i. The saint kneeling to the r. before an altar with crucifix (good, late, smooth cut). ii. (180 × 120). S. Rochus standing half to the r., leaning the l. on his staff, lifting with the r. his coat and showing the wound to a little angel on the r. (rough, heavy, hatched cut).

#### VESPASIANO, Vendetta di Christo che fece. [428]

a. s.l.e.a. (ca 1550). (Cfr. Hain, 13567 (*Pulci*, Bernardo) and 15936.) [Triv.]

A 1<sup>a</sup>: LA VENDETTA DI CHRISTO | CHE FECE VESPASIANO E TITO,  
| CONTRO A HIERSALEM. *End.* A 6<sup>b</sup>: . . . ch'oggi a suo  
honore è detta qsta storia | IL FINE.

*Cuts*. i. (102 × 102). A ship sailing to the r., on the r. a king sitting in the ship, on the l. Christ as man of sorrows, in the middle a woman kneeling before Christ, two young men on shore (copy of cut ii.). ii. (87 × 100). A ship with sail to the r., on the r. a king standing, on the l. Christ as man of sorrows, a female saint kneeling before him, on the r. two young men on shore near a town (late impression of cut in early grave style).

b. s.l.e.a. (ca 1550). [Triv.]

A 1<sup>a</sup>: Historia del re Vespasiano: como fece crudel vendetta dela  
morte de Jesu Chri- | sto contra li perfidi Judei. . . .

*Cut* (113 × 112½). Copy of a ii. (soft, hatched style, similar to Venetian cuts).

c. s.l.e.a. (ca 1550). [Poldi, B. M. ?]

A 1<sup>a</sup>: LA VENDETTA DI CHRISTO | CHE FECE VESPASIANO E TITO,  
176

| CONTRO A HIERVSALEM. *End.* A 6<sup>b</sup>: . . . ch'oggi a suo  
honore e detta q̄sta storia. | IL FINE.

*Cuts.* i. = *Maddalena*, Storia di, s.a. Pacini (No. 250 a,  
ii.). ii. Two armies of knights, one opposite the other,  
on the l. king speaking = Pulci's *Morgante*.

d. s.a. *presso alla Badia*. [Mgl.]

A 1<sup>a</sup>: LA VENDETTA DI CRISTO | CHE FECERO VESPASIANO  
E TITO | CONTRO A GIERVSALEMME.

*Cuts.* i. Copy of *Maddalena*, Storia di, s.a. Pacini (No.  
250 a, ii.). ii. Two knights combatting against a troop  
of knights = Pulci's *Morgante*.

e. 1587. *Giovanni Baleni*. [Triv.] "1+" of the volume.

*Cuts.* i. = ? d i. ii. Battle of two armies of knights  
(late, smooth).

f. s.a. *Veneria per Alexandro di Bindoni*. [Triv.]

a 1<sup>a</sup>: Historia del re Vespasiano: como fece crudel uendecta della  
mor | te de Jesu Christo contra gli perfidi iudei. . . .

*Cut.* King kneeling on the r., a footman holding his  
horse, behind him many knights on horseback = Pulci's  
*Morgante*.

VESPUCCI, Amerigo. Lettera. [429]

s.a. (ca 1506). [Paris Rothschild.] (*See* Catalogue of the  
library of the Baron de Rothschild.)

1<sup>a</sup>: Lettera di Amerigo vespucci | delle isole nuouamente |  
trouate. . . .

4 *cuts.* Reprod. of one of them in the Catalogue of  
Baron Rothschild's library, ii.

VILLANI, F. Trionfo della Invidia. [430]

s.l.e.a. 8°. [B. M.]

a 1<sup>a</sup>: ¶ TRIOMPHO DELLA INVIDIA. | ogni inuidioso qui a udir  
chiamo | . . . *End.* a 4<sup>b</sup>: ¶ Cōposto p. F. Villani decto Elmil-  
lano.

*Cut* (74 × 78). A winged woman sitting on clouds, flames  
under her feet; she holds an arrow in the l., in the r. a  
little dragon (late, smooth, round cut).

VILLANI, La Sferza dei. [431]

a. s.l.e.a. (xvi. cent.). [Cors., Berlin K.]

1<sup>a</sup>: La sferza de Uillani. | PEr fare ūa legiadra mia uēdecta | dis-  
posto son di cauarmi lostecho | . . . *End.* 6<sup>b</sup>: Finita la sferza  
de Villani.

*Cuts.* i. (81 × 110). A man holds another one on his back, who is beaten by a third, on the l. and on the r. a man (good, hard cut). ii. (80 × 107). A man in a mantle on the r. showing to a young man a great many barrels and sacks in a room (good, hard cut, with long hatching lines).

b. s.l.e.a. (xvi. cent.). [Triv.]

1<sup>a</sup>: La sferza de Villani. | PER fare vna leggiadra mia vendetta, disposto son di cauarmi lo stecco, | . . .

*Cut.* Copy of a i.

c. 1553, Aug. [Ricci., B. M.]

A 1<sup>a</sup>: La Sferza de Uillani. *End.* A 6<sup>b</sup>: ¶ Stampata in Firenze, Nell' anno di nostro signore. M.D.LIII: | del mese d'Agosto.

*Cuts* = a i. and ii.

### VILLANI, Malitie dei.

[432]

s.l.e.a. (xvi. cent.). [Cas.]

1<sup>a</sup>: ¶ Malitie de villani. | Per fare vna leggiadra mia vèdetta disposto son dicauarmi losteccho | . . . *End.* 4<sup>a</sup>: ¶ Finisce la malitia deviliani.

*Cut* = Orfeo, Storia di (No. 304 b).

### VIRGINIA, Storia di.

[433]

s.a. (*Bernardo Zucchetto*: printer's mark.) [Triv.]

1<sup>a</sup>: Istoria di Virginia Romana. *End.* Stampata nell'inclita | Monarchia: di | città ros | sa. (*Printer's mark*, "B Z." *It. Pr. M.*, No. 62.)

*Cut.* A man on platform speaking to the people = Pulci's *Morgante*.

### VITELLO FAGGIATO, Rappresentazione del.

[434]

s.l.e.a. (xv. cent.). [Triv., Bodl., Ricci. imperfect.]

a 1<sup>a</sup>: ¶ La festa del uitel faggiato. a 2<sup>a</sup>: ¶ Qui comincia larapresentione (*sic*) del ui- | tello fagginato. *End.* a 6<sup>a</sup>: ¶ Finita la festa del uitello fagginato.

*Cuts.* i. Angel. ii. A bull bound on a ring on the ground killed by a man from the r. with a hammer, behind a table at which are sitting seven young men, in a loggia two pipers (early grave style) = *Epistole et Evangelii*, 1495 (copy in *Figliuol prodigo*, Rapp. di (*Pulci*, Ant.), No. 147 a).

VITRUVIUS. [435]

a. 1513, Octob. *Philippo di Giunta*. 8°. [Berlin.]

*Cut*. Border of the first page: on the l. and r. putti on dolphins, above ornaments with women (Venetian style).

b. 1522, 6 Kal. Nov. *Haeredes Philippi Giunta*. 8°. [Berlin.]

VOLTERRA, Michelangelo di Cristofano di. La incoronazione del Re Aloysi. [436]

s.a. [?] (Melzi, p. 299.)

ZANNIN DA BOLOGNA. Frottola d'un padrone. [437]

s.a. (xvi. cent.) *presso a Batista pagolini*. 8°. [Aless.]

A 1<sup>a</sup>: Frotola d'un padrone, & d'un seruo. Intitolata | Zannin da Bologna. *End*. A 4<sup>a</sup>: In Firenze presso a Battista pagolini.

*Cut* (65 × 93). A man in long coat on the l. speaking to a young man who stands on the r. and raises both arms; on the ground, white on black: INVIDIA. (Soft, round, hatched cut.)

S. ZANOBIO, Storia di. [438]

s.l.e.a. [Mgl.]

1<sup>a</sup>: LA HISTORIA DI SAN | ZANOBI VESCOVO | FIORENTINO.

*Cut* (101 × 74). The saint-bishop standing to the r. holding a staff and a book, looking downwards (thick, rude, angular cut).

ZENTILE e Fedele, La leggiadra historia di. [439]

s.l.e.a. 8°. [?] (Passano, Novellieri italiani in verso. Bologna, 1868, p. 80.)



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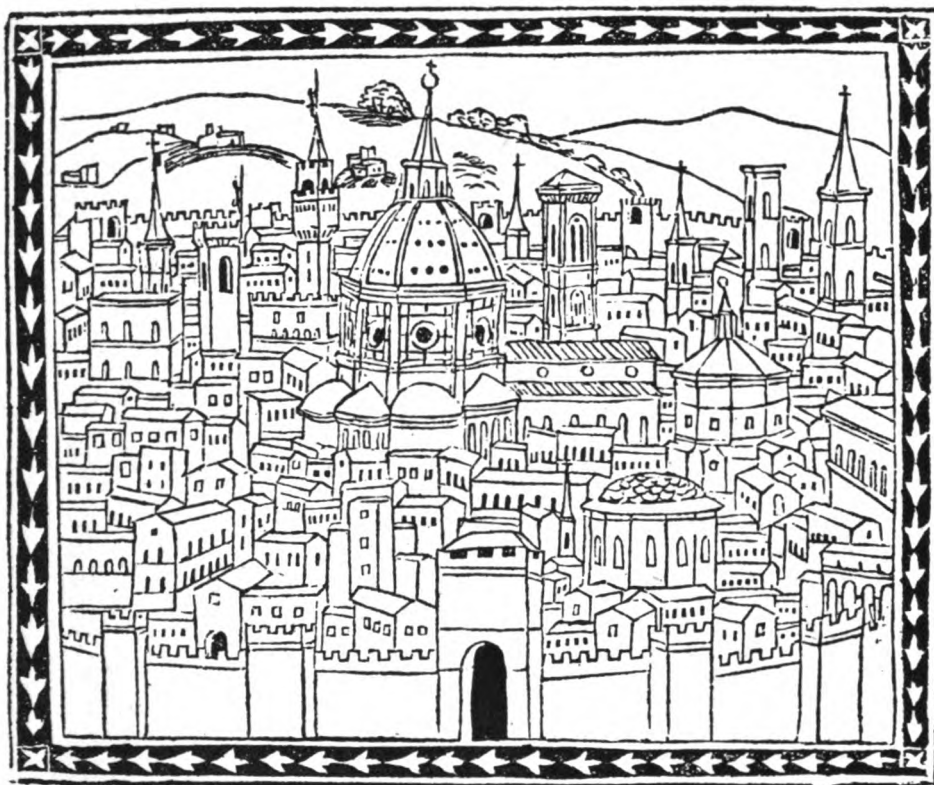


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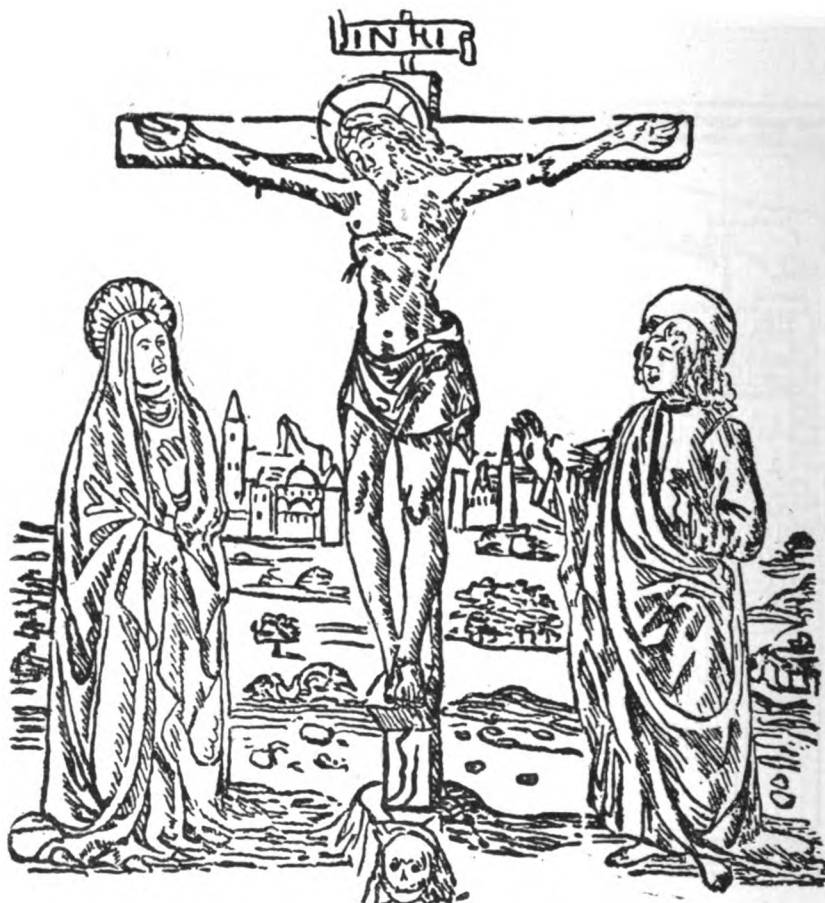
<p>Zanobi dalla Barba (Barbetta), 6,  21, 57, 84, 109, 147 <i>a</i>, 157 <i>a, b</i>,  181 <i>b</i>, 184 <i>a</i>, 228, 233, 239,  267, 273 <i>a</i>, 290, 293, 324.  Zanobi Bisticci. <i>See</i> Bisticci,  Zanobi.</p>	<p>Zanobi Pratese (da Prato), 138 <i>f</i>,  285 <i>e</i>.  Zucchetta, Bernardo, 35, 39 <i>a</i>, 49,  77 <i>b</i>, 80, 150 <i>c</i>, 208 <i>a</i>, 280 <i>a</i>,  281 <i>a, b</i>, 342 <i>e</i>, 400 <i>a</i>, 418,  433.</p>
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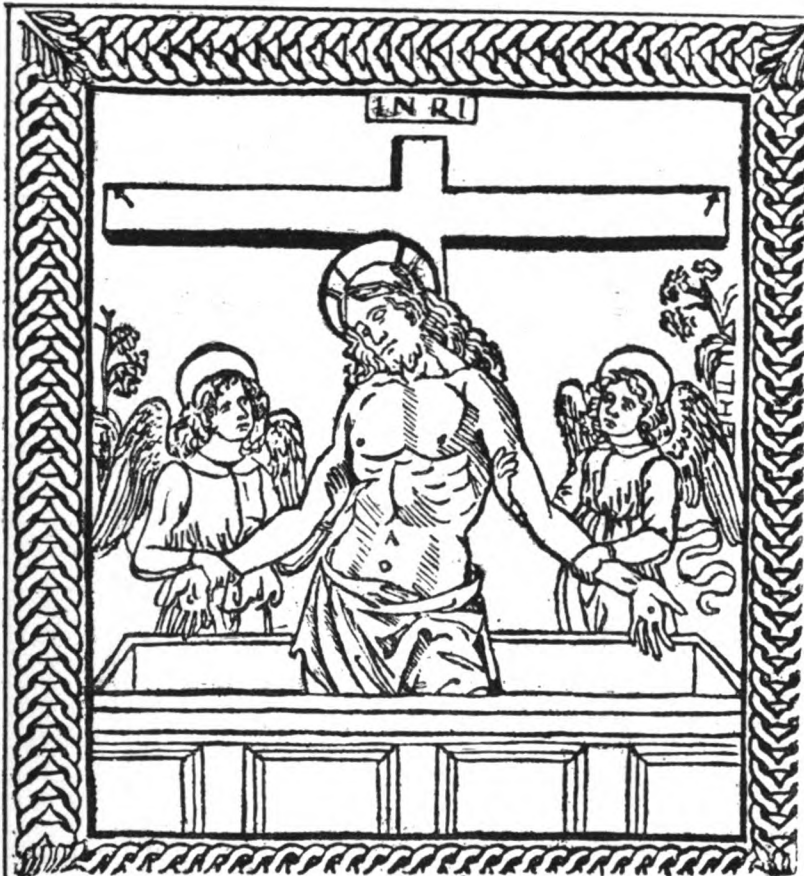
PRINTED BY CHARLES WHITTINGHAM AND CO.  
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CHANCERY LANE, LONDON.  
FINISHED MAY 20, 1897.



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2. FROM SAVONAROLA'S TRACTATO DELL' AMORE DI GESÙ, 1492.  
ANT. MISCOMINI. (CAVALCA, SPECCHIO DI CROCE, 1490.  
FRANCESCO DI DINO. [WITH SAME BORDER AS IN CUT 3.] )



3. FROM SAVONAROLA'S TRACTATO DELL' UMILITÀ, 1492.  
ANT. MISCOMINI.



4. FROM BONAVENTURA, AUREA LEGENDA B. FRANCISCI, 1509.  
FILIPPO GIUNTA.



5. ANGEL ANNOUNCING THE PLAY. USED IN MANY RAPPRESENTAZIONI.



6. FROM THE FIOR DI VIRTÙ, 1498. FR. BONACORSI ED ANTONIO VENEZIANO.



7. FROM THE FIOR DI VIRTÙ, 1498. FR. BONACORSI ED ANTONIO VENEZIANO.



8. FROM THE FIOR DI VIRTÙ, 1498. FR. BONACORSI ED ANTONIO VENEZIANO.





9. FROM JACOPONE DA TODI'S LAUDE, 1490. FRANCESCO BONACORSI.



10. FROM THE VITA DI SAN BERNARDINO, S.A.

**LUNARE CIOE L'ARAGIONE DELLA LVNA O' VERO  
TACVINO PERFECTO IN LINGVA FIORENTINA.**



II. FROM BERNARDO DE GRANOLACHIS, LUNARE, 1491.  
L. DE MORGIANI E GIO. DA MAGONZA.

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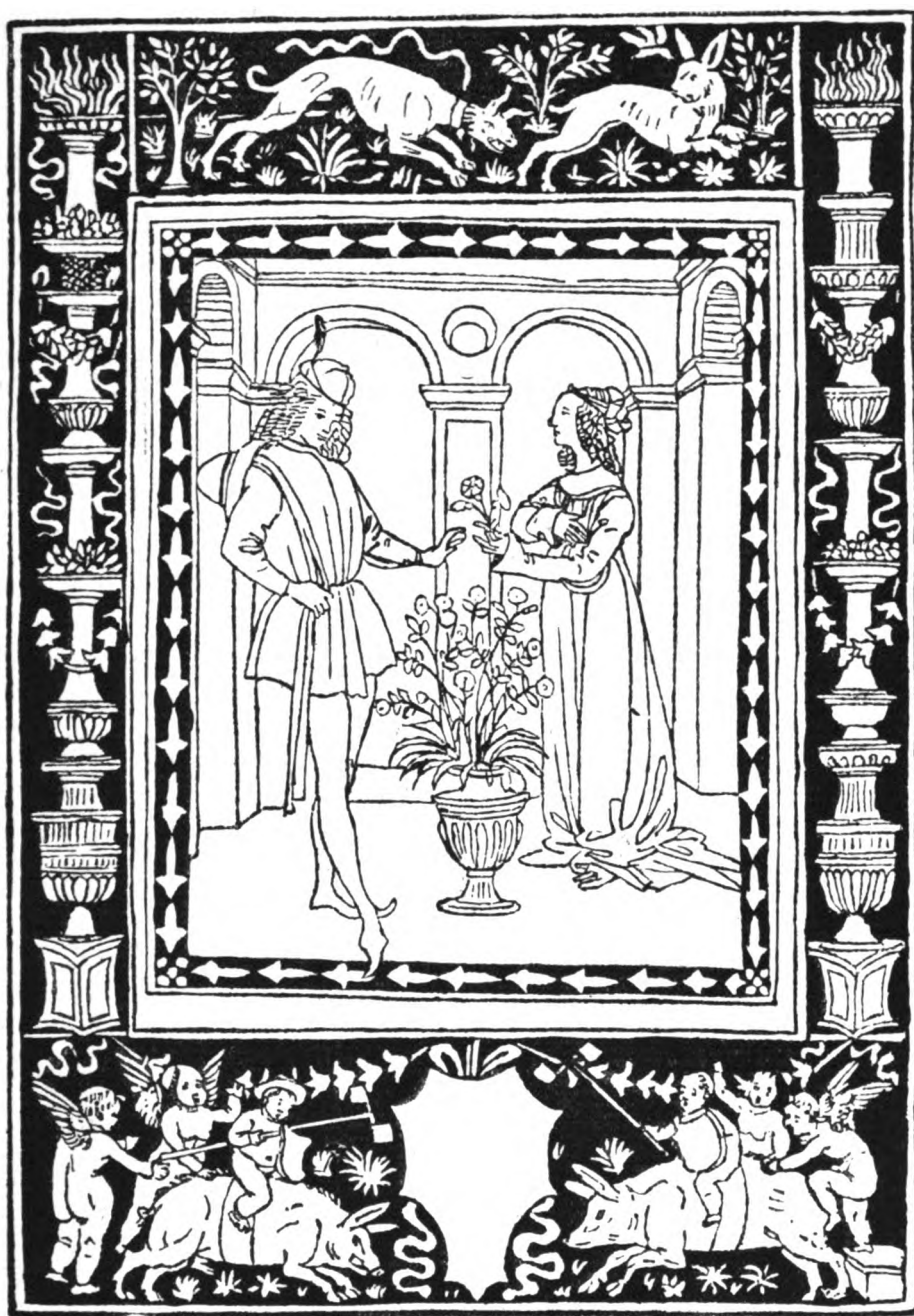


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L. DE MORGIANI E GIO. DA MAGONZA.



12. FROM CALANDRI'S ARITMETICA, 1491.  
L. MORGIANI E GIO. DA MAGONZA.



13. FROM THE STORIA DI UBERTO E FILOMENA, S.A.

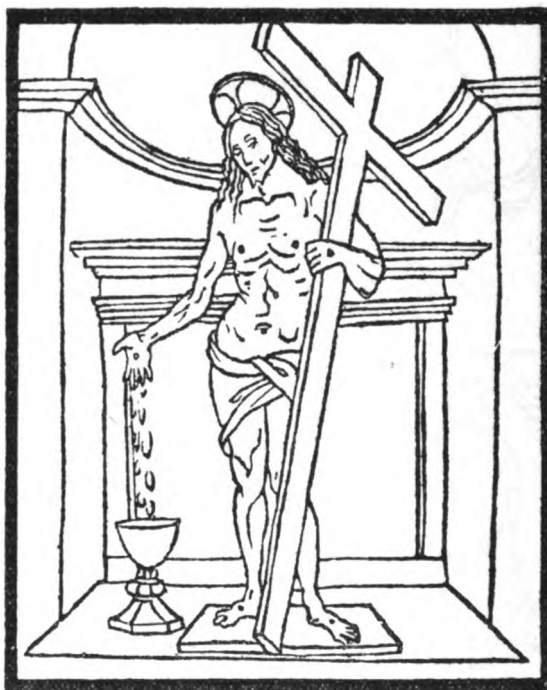


14. FROM THE STORIA DELLA MORTE, 1572.





15. FROM THE STORIA DI BRADAMONTE, S.A.



16. FROM THOMAS À KEMPIS (GERSON), IMITAZIONE DI CRISTO, 1493.  
MISCOMINI.



17. FROM SAVONAROLA, PREDICA DELL' ARTE DEL BENE MORIRE.



18. FROM LORENZO DE' MEDICI, LA COMPAGNIA DEL  
MANTELLACCIO, S.A.



19. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



20. FROM S. AGOSTINO, SOLILOQUI, 1491.



21. FROM THE FLORES POETARUM, S.A.



22. FROM LUCA PULCI'S EPISTOLE, S.A.





23. FROM MASETTO DA LAMPOLECCHIO, S.A.



24. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



25. FROM THE STORIA DI IPPOLITO BUONDELMONTI E  
DIANORA BARDI, S.A.



26. FROM LORENZO DE' MEDICI'S LA NENCIA DA BARBERINO, S.A.

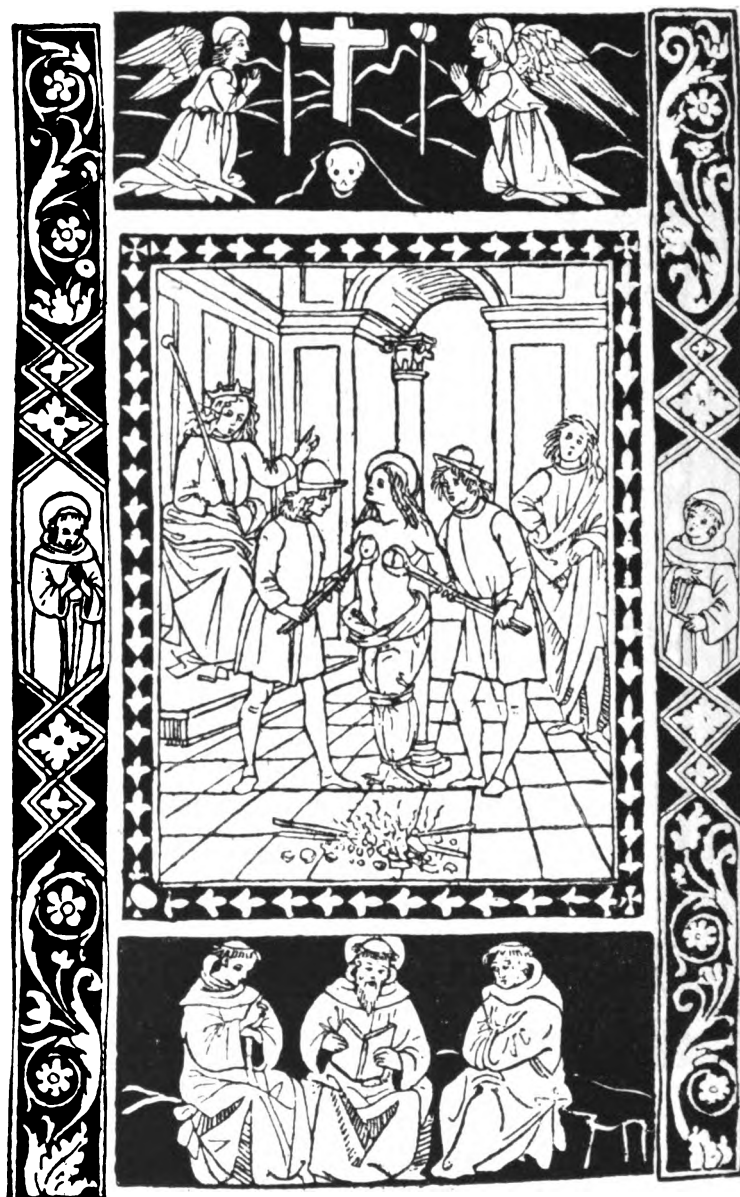


27. FROM THE FIORETTI DI S. FRANCESCO, S.A.

**¶ La rapresentatione di san Giouanni & Paulo .**



28. FROM LORENZO DE' MEDICI'S RAPPR. DI S. GIOVANNI E PAOLO, S.A.



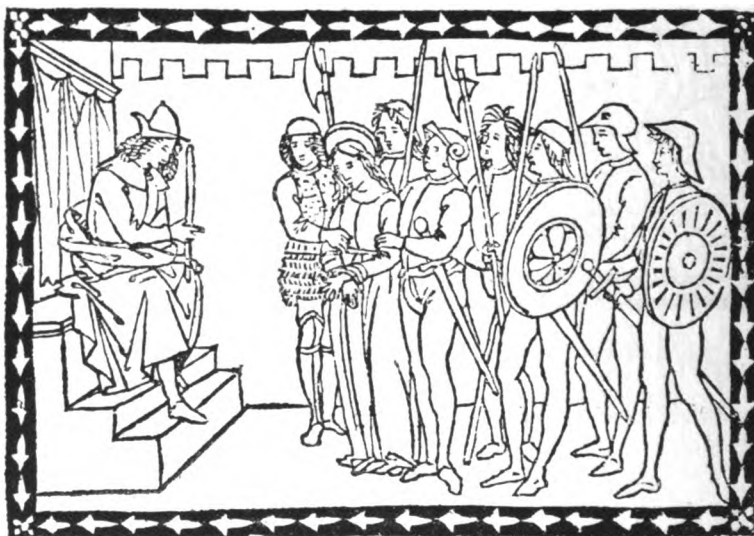
29. FROM THE RAPPRESENTAZIONE DI S. AGATA, S.A.



30. FROM THE RAPPRESENTAZIONE DI S. ORSOLA, 1554.



32. FROM CAVALCA'S SPECCHIO DI CROCE, S.A.



31. FROM THE RAPPRESENTAZIONE DI S. AGATA, S.A. P. PACINI.





33. FROM THE EPISTOLE ET EVANGELI, 1495. P. PACINI.



34. FROM BOCCACCIO'S NINFAE FIESOLANO, 1568.



35. FROM THE STORIA DI S. MARGHERITA, S.A.



36. FROM THE STORIA DI S. MARGHERITA, S.A.



37. FROM THE STORIA DI S. MARGHERITA, S.A.



38. FROM THE RAPPR. DEL GIUDIZIO DI SALOMONE, S.A.



39. FROM THE NOVELLA DI GUALTIERI E GRISELDA, S.A.



40. FROM THE RAPPRESENTAZIONE DI S. VENANZIO, S.A. P. PACINI.



41. FROM THE RAPPRESENTAZIONE DI S. FELICITÀ, 1554.



**Opere di frate Girolamo da Ferrara  
della oratione mentale**



42. FROM SAVONAROLA'S ORAZIONE MENTALE, S.A.



43. FROM LA FESTA DI SANCTA FELICITÀ, S.A.



44. FROM THE RAPPRESENTAZIONE DI OTTAVIANO, S.A.



45. FROM THE RAPPRESENTAZIONE DI S. ANTONIO ABBATE, S.A.



46. FROM THE RAPPRESENTAZIONE DI S. ROSANA, S.A.



47. FROM THE RAPPRESENTAZIONE DI BARLAAM E JOSAFAT, S.A.



48. FROM THE RAPPR. D'UN MIRACOLO DEL CORPO DI GESÙ, S.A.



49. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



50. FROM THE NOVELLA DI GUALTIERI E GRISELDA, S.A.



51. FROM THE NOVELLA DI GUALTIERI E GRISELDA, S.A.



52. FROM LA SALA DI MALAGIGI, S.A.  
(LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.)



53. FROM THE RAPPR. DELL' ANNUNZIAZIONE DI MARIA, S.A.



54. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.





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56. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



57. FROM THE RAPPR. DI S. GIOVANNI GUALBERTO, S.A.



58. FROM THE RAPPRESENTAZIONE DI S. EUFROSINA, S.A.



59. FROM THE RAPPRESENTAZIONE DI S. GIOVANNI BATTISTA, S.A.



60. FROM THE RAPPR. DI S. PANUNZIO, S.A.



61. FROM THE RAPPR. DI S. GIOVANNI BATTISTA  
(BY FEO BELCARI), S.A.



62. FROM THE HISTORIA ET MORTE DI LUCRETIA, S.A.



63. FROM THE LAMENTO DEL DUCA GALEAZZO SFORZA, 1505. P. PACINI.



64. FROM THE RAPPR. DI S. LORENZO, S.A.



65. FROM THE STORIA DI LAZZARO, MARTA E MADDALENA, S.A.  
P. PACINI.





67. FROM THE RAPPRESENTAZIONE DI S. GIORGIO, S.A.



66. FROM THE EPISTOLE ET EVANGELI, 1495. P. PACINI.



68. FROM THE CONTRASTO DI CARNEVALE E QUARESIMA, S.A.



69. FROM THE CONTRASTO DI CARNEVALE E QUARESIMA, S.A.



70. FROM THE NOVELLA DI DUE PRETI, S.A.



71. FROM THE NOVELLA DI DUE PRETI, S.A.



72. FROM LA CACCIA DI BELFIORE, S.A.



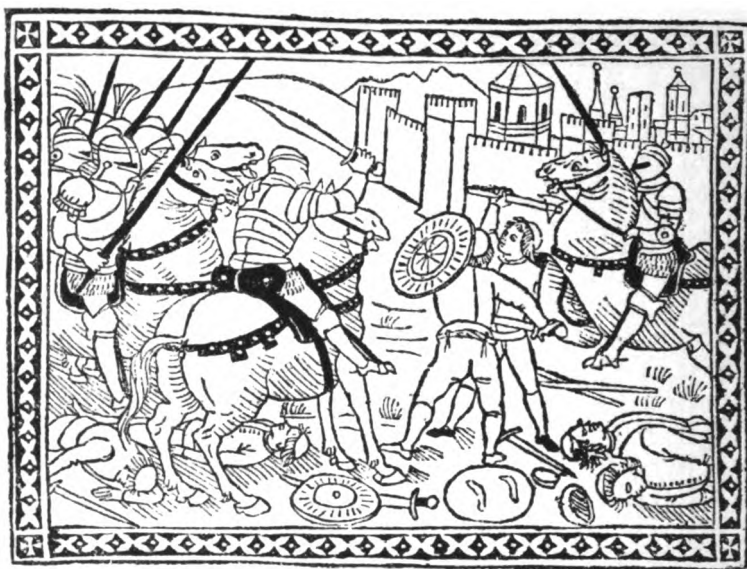
73. FROM LAUDE DEVOTE DI DIVERSI AUTORI, S.A. P. PACINI.



74. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



75. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



76. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



77. FROM ESOPO, FAVOLE, 1495. P. PACINI.





78. FROM ENEA SILVIO PICCOLOMINI, *STORIA DI DUE AMANTI*, S.A.



79. FROM *THE EPISTOLE ET EVANGELI*, 1495. P. PACINI.



80. FROM THE EPISTOLE ET EVANGELI, 1495. P. PACINI.



81. FROM THE EPISTOLE ET EVANGELI, 1495. P. PACINI.





82. FROM THE EPISTOLE ET EVANGELI, 1495. P. PACINI.



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92. FROM THE EPISTOLE ET EVANGELI, 1495. P. PACINI.



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96. FROM THE EPISTOLE ET EVANGELI, 1495. P. PACINI.



97. FROM BOCCACCIO'S NINFALE FIESOLANO, 1568





98. FROM BOCCACCIO'S NINFAE FIESOLANO, 1568.



99. FROM BOCCACCIO'S NINFAE FIESOLANO, 1568.



100. FROM BOCCACCIO'S NINFALE FIESOLANO, 1568.



101. FROM BOCCACCIO'S NINFALE FIESOLANO, 1568.



102. FROM BERNARDO GIAMBULLARI'S *COSTANZA E BIAGIO*, 1556.  
(FROM A LOST EDITION OF BOCCACCIO'S *NINFALE*?)



103. FROM THE *RAPPR. DI ABELE E CAINO*, 1554.  
(FROM A LOST EDITION OF BOCCACCIO'S *NINFALE*?)



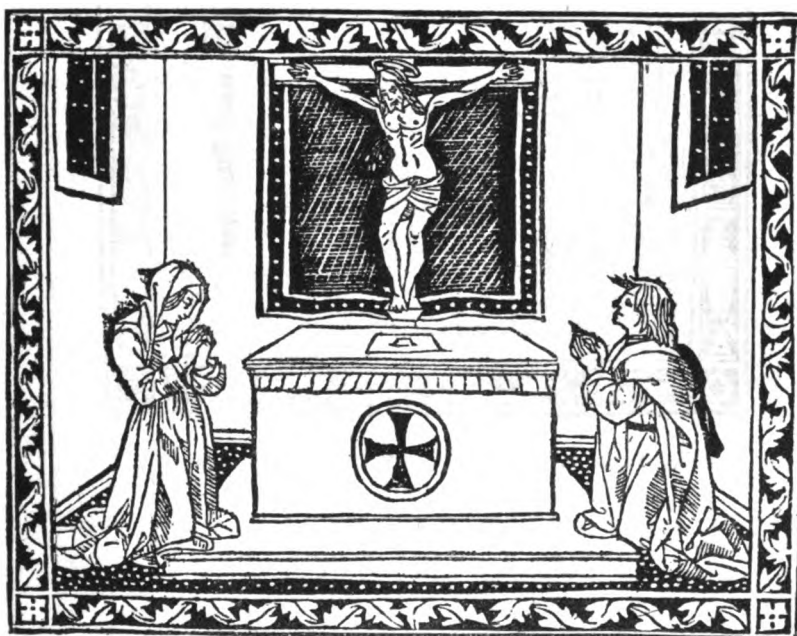
104. FROM SAVONAROLA'S OPERETTA SOPRA I DIECI COMMANDAMENTI, S.A.  
L. MORGIANI AND G. DI MAGONZA.



105. FROM SAVONAROLA'S COMPENDIO DI REVELAZIONE, 1496. P. PACINI.



106. FROM SAVONAROLA'S COMPENDIO DI REVELAZIONE, 1496. P. PACINI.



107. FROM SAVONAROLA'S TRACTATO D. ORATIONE MENTALE, S.A.



108. FROM S. ANTONINO'S SOMMA, 1507. P. PACINI.



109. FROM SAVONAROLA'S TRATTATO DEL MISTERO DELLA MESSA, S.A.





110. FROM S. BONAVENTURA'S MEDITAZIONI, S.A. MISCOMINI.  
(= EPISTOLE ET EVANGELI, 1495.)





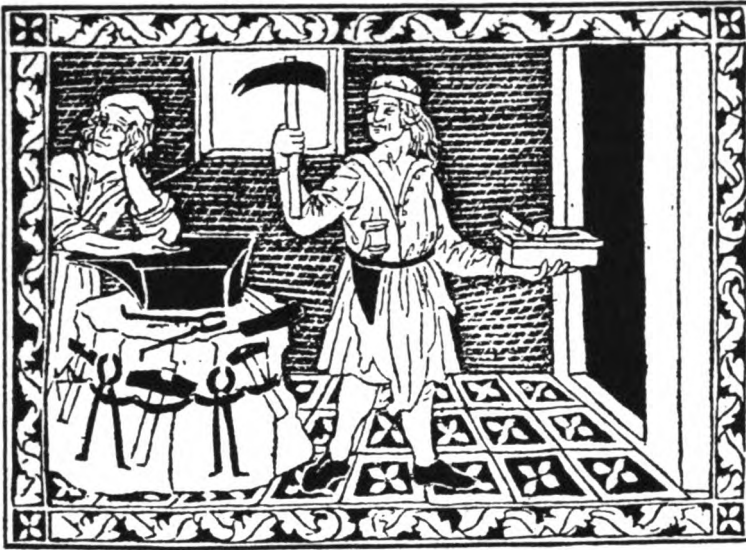
III. FROM SAVONAROLA'S ARTE DEL BENE MORIRE, S.A.



112. FROM JACOPO DA CESSOLE'S LIBRO DI SCACCHI, 1493. MISCOMINI.



113. FROM JACOPO DA CESSOLE'S LIBRO DI SCACCHI, 1493. MISCOMINI.



114. FROM JACOPO DA CESSOLE'S LIBRO DI SCACCHI, 1493. MISCOMINI.



115. FROM JACOPO DA CESSOLE'S LIBRO DI SCACCHI, 1493. MISCOMINI.



116. FROM THE RAPPR. DI DUE PELLEGRINI CHE AND. A S. GIACOMO, 1554.  
(FROM A LOST EDITION OF THE LIFE OF AESOP?)



117. FROM THE RAPPRESENTAZIONE DI S. GRISANTE E DARIA, 1559.  
(FROM A LOST EDITION OF THE LIFE OF AESOP.)



118. FROM THE RAPPRESENTAZIONE DEL CARNEVALE E DELLA  
QUARESIMA, 1554. (FROM A LOST EDITION  
OF THE LIFE OF AESOP ?)



119. FROM THE STORIA DI FLORINDO E CHIARASTEILA, S.A.  
(FROM A LOST EDITION OF THE LIFE OF AESOP ?)



120. FROM ANTONIA DI BERN. PULCI'S RAPPR. DEL FIGLIUOL PRODIGO, S.A.



121. FROM ANGELO POLITIANO'S GIOSTRA DI GIULIANO DE' MEDICI, S.A.





122. FROM THE RAPPRESENTAZIONE DI S. APOLLONIA, 1554.



123. FROM THE RAPPR. D'UN MIRACOLO DEL CORPO DI GESÙ, 1555.



124. FROM ENEA SILVIO PICCOLOMINI'S STORIA DI DUE AMANTI, S.A.  
P. PACINI.



125. FROM ENEA SILVIO PICCOLOMINI'S STORIA DI DUE AMANTI, S.A.  
P. PACINI.





126. FROM ENEA SILVIO PICCOLOMINI'S *STORIA DI DUE AMANTI*, S.A.



127. FROM PULCI'S *MORGANTE MAGGIORE*, 1500. P. PACINI.



128. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



129. FROM THE RAPPRESENTAZIONE DI S. EUSTACHIO, S.A.



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133. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



134. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



135. FROM IL SAVIO ROMANO, 1558.



136. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



137. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.





138. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



139. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



140. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



141. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.





142. FROM PULCI'S MORGANTE MAGGIORE, 1495. P. PACINI.



143. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



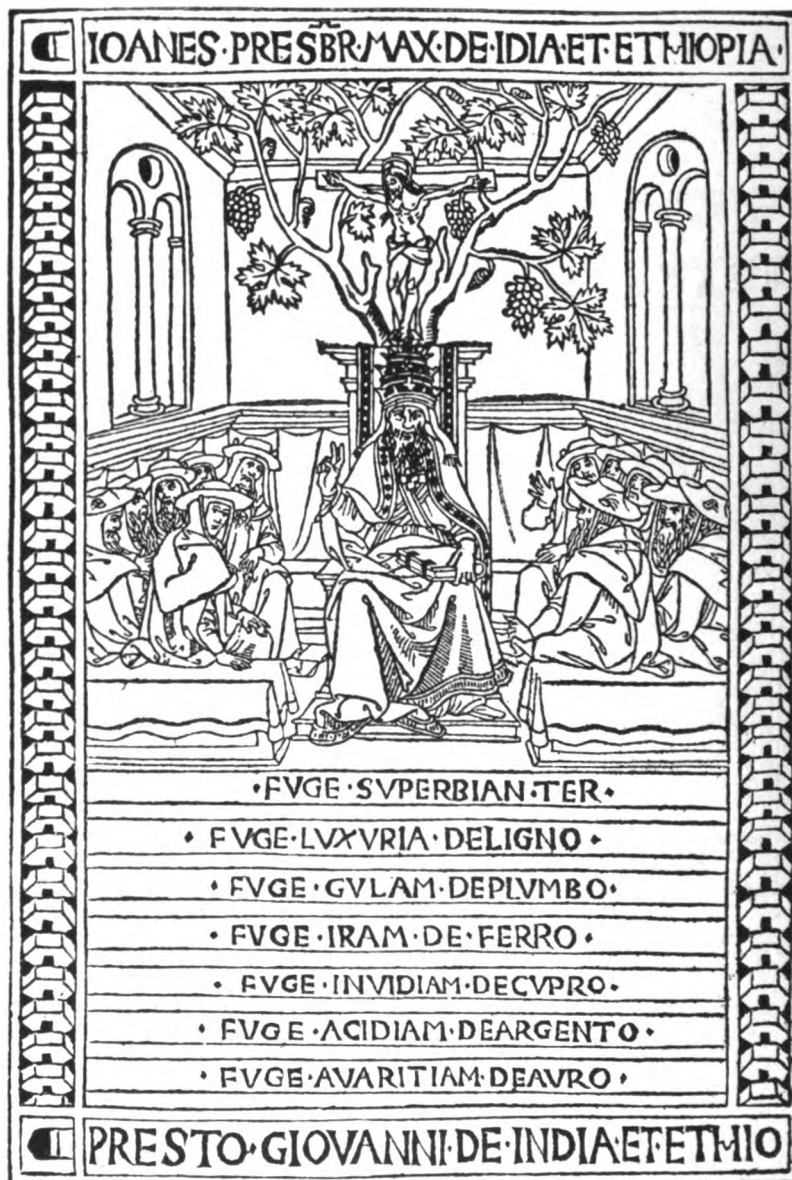
144. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



145. FROM PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



146. FROM S. BONAVENTURA'S MEDITAZIONI SOPRA LA PASSIONE, S.A.



147. FROM GIULIANO DATI'S MAGNIFICENTIA DEL PRETE JANNI, S.A.



148. FROM JACOPO DA CESSOLE'S LIBRO DI SCACCHI, 1493. MISCOMINI.



149. FROM THE RAPPRESENTAZIONE DI S. PAOLINO, S.A



150. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



151. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



152. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.





153. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500 P. PACINI.



154. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.





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157. FROM LUIGI PULCI'S *MORGANTE MAGGIORE*, 1500. P. PACINI.



158. FROM LUIGI PULCI'S *MORGANTE MAGGIORE*, 1500. P. PACINI.



159. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



160. FROM LUIGI PULCI'S MORGANTE MAGGIORE, 1500. P. PACINI.



161. FROM THE RAPPRESENTAZIONE DI S. PAOLINO, S.A. PACINI.



162. FROM THE STORIA DI MARIA PER RAVENNA, S.A.



163. FROM THE STORIA DI MARIA PER RAVENNA. S.A.



164. FROM THE STORIA DI MARIA PER RAVENNA, S.A.



165. FROM THE STORIA DI MARIA PER RAVENNA, S.A.



166. FROM THE NOVELLA DELLA FIGLIUOLA DEL MERCANTE, S.A.





167. FROM THE NOVELLA DELLA FIGLIUOLA DEL MERCANTE, S.A.



168. FROM THE NOVELLA DELLA FIGLIUOLA DEL MERCANTE, S.A.



169. FROM THE NOVELLA DI GUALTIERI E GRISELDA, S.A.



170. FROM THE STORIA DI OTTINELLO E GIULIA, S.A.





172. FROM THE REFORMA ET STATUTI NUOVI DI FIRENZE, 1513



171. FROM TEBALDEO, SERAFINO AQUILANO, ETC., CANZONI, S.A.



173. FROM THE ESOPO VOLGARE, 1496. P. PACINI.



174. FROM THE ESOPO VOLGARE, 1496. P. PACINI.



175. FROM THE RAPPRESENTAZIONE DI S. VENANZIO, S.A. PACINI.



176. FROM THE CONTRASTO DEL CARNEVALE E DELLA QUARESIMA, S.A.

III



177. FROM CASTELLANO CASTELLANI'S *MEDITAZIONE DELLA MORTE*, S.A.



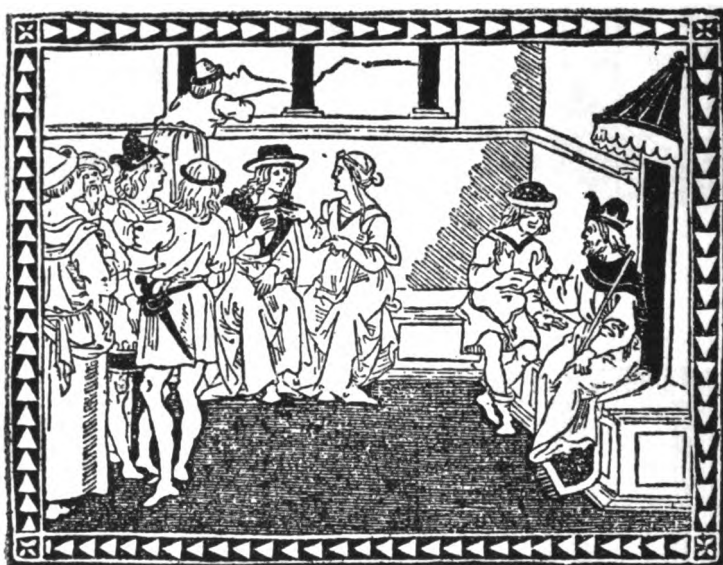
178. FROM TEBALDEO I *SETTE DOLORI DELL' AMORE*, S.A.



179. FROM THE RAPPRESENTAZIONE DI S. GUGLIELMA, 1554.



180. FROM THE RAPPRESENTAZIONE DI UN MIRACOLO DEL CORPO DI  
GESÙ, 1572. JAC. CHITI.



181. FROM THE RAPPRESENTAZIONE DI S. CRISTINA, 1555.



182. FROM THE RAPPRESENTAZIONE DI S. DOROTEA, S.A.





183. FROM THE NOVELLA DEL GRASSO LEGNAIUOLO, S.A.



184. FROM THE RAPPRESENTAZIONE DI S. GUGLIELMA, 1572. J. CHITI.





185. FROM FEDERICO FREZZI'S QUADRIREGIO, 1508. P. PACINI.



186. FROM FEDERICO FREZZI'S QUADRIREGIO, 1508. P. PACINI.



187. FROM LORENZO DE' MEDICI'S SELVE D'AMORE, S.A. B. ZUCCHETTA.



188. FROM THE RAPPRESENTAZIONE DI S. VENANZIO, S.A.  
TUBINI E GHIRLANDIS.



189. FROM THE CONFESIONE DI S. MARIA MADDALENA, S.A.



191. FROM THE LEGGENDA DEL ROMITO DEI PULCINI, 1572. JAC. CHITI.



190. FROM PAMFILO SASSO'S STRAMBOTTI, S.A.



192. FROM THE STORIA DELLA REGINA STELLA E DI MATTABRUNA, S.A.



193. FROM THE STORIA DI S. ANTONIO DA PADOVA, 1557.

34











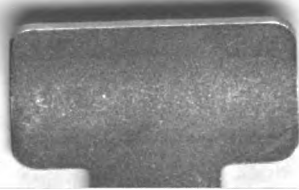




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